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# *The* ART NEWS



*Courtesy of James Robinson*

ONE OF A PAIR OF QUEEN ANNE SILVER WINE COOLERS  
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NEW YORK, OCTOBER 5, 1929

Vol. XXVIII—No. 1—WEEKLY

PRICE 25 CENTS



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General

# The ART NEWS

NEW YORK, OCTOBER 5, 1929

## New Building For French & Company

Seven Story Structure on East Fifty-seventh Street Is Arranged As Series of Splendid Period Rooms.

French and Company, formerly at 6 East 56th Street, have built and now occupy new quarters at 210 East 57th Street. The new building connects with the firm's warehouse and work-rooms at 203-9 East 56th Street and its several floors have been designed to display a permanent and suggestive resumé of interior decoration from the XIVth to the XVIIIth centuries in France, Italy and England. The top floor contains the finely equipped drafting rooms where, surrounded by original documents and reference material, the firm's architects adapt or create period rooms and furnishings for contemporary interiors. The complete success with which the atmosphere and quality of early decoration has been preserved in rooms which are perfectly adapted to modern needs is illustrated in the rooms which French and Company have installed in their new building as well as in those which they have provided for their clients.

Below the drafting rooms is a French Gothic interior with a vaulted ceiling. The most distinguished feature is a stair screen, adapted from an early pulpit, which in both craftsmanship and material has the quality of an original piece. Opposite the stairway are stained glass windows and a fine tapestry hangs on one of the walls. The furnishings are in the spirit of the period, simple and dignified but without the rigid formality of a museum setting. In spite of the fact that many things in the room are centuries old and others have been faithfully adapted from ancient models the interior is completely livable. On the same floor is the firm's library, a beautiful room which takes its character from a gothic rood-screen reproduced in oak from a splendid original.

Paneled interiors suggestive of Tudor England are on the next floor. The walls are lined with linen-fold paneling, dark in tone. There is a wide fireplace with a richly carved mantel supporting a typical Elizabethan chimney piece whose floral designs, framed with carved arches, are inlaid with mother-of-pearl.

One of the most successful solutions of a difficult problem is presented by an Italian room with a painted ceiling. The room is low, like most of those in modern dwellings, and the conventional Renaissance ceiling, designed for a lofty hall, would have been overpowering. By breaking up the room with tall cases as well as by the small scale treatment of the ceiling, oppression has been avoided and a pleasant interior, definitely Italian in character, created. This room houses part of the textile collection and the tall cases, beautifully inlaid, harmonize with the paneled walls.

The tapestry gallery is so designed that almost any condition of light may be obtained and the largest pieces completely and evenly illumined. Since the tapestries in the collection of French and Company are representative of every great period from the early Gothic through the late French

(Continued on page 4)



PORTRAIT OF LIESBETH VAN RIJN, REMBRANDT'S SISTER

By REMBRANDT

*This portrait, formerly in the Liechtenstein Collection, has been acquired by the R. C. Vose Galleries, Boston.*

## Rare Quality in Loan Exhibition Of Americana

"Girl Scouts" Show at American Art Galleries Is Best and Most Complete Private Display of Americana Furniture.

The loan exhibition of Americana for the benefit of the Girl Scouts, now open at the American Art Galleries, has brought together one of the finest collections of early glass, ceramics and furniture which has ever been put on view. It would be impossible to surpass it in quality and few even of the museum collections can equal it in extent. The American Wing of the Metropolitan Museum houses a larger collection in which are to be found pieces as fine as any here; in Hartford's Nutting collection the earliest period is more widely represented; individual pieces in Providence or Philadelphia would have been worthy additions. But there is no collection whose value would not be enhanced by some of the "sweeteners," as Mr. Myers calls them, in the Girl Scout's exhibition.

In the announcement published in September the names of those who have cooperated in the exhibition were given and many of the most important pieces were described and repetition would be pointless.

Great credit should be given to those responsible for the splendid presentation of the collection and its cataloguing. It is no simple task to arrange nearly a thousand exhibits each of which deserves individual study and still create an attractive ensemble. How well the men and women who are responsible for the display have done their work is witnessed by the fact that the first impression in any of the galleries is one which includes the whole room. And yet it is possible to study almost every piece from all sides and to isolate it from its neighbors.

The exhibition was arranged and the catalogue prepared by a committee most of whose members are lenders to the show. It is possibly on that account that the pleasure which the exhibition affords is by no means over when one has left the galleries. The catalogue is one of the most interesting documents on Americana which has appeared. It is fully illustrated and the descriptions have neither a pedantic taint nor the mark of professional optimism. Mr. Andrew Varick Stout, who catalogued the luster, most of it from his own collection; Mr. George S. McKearin, equally responsible for the glass and Mr. Louis Guerneau Myers who catalogued the furniture have each taken their erudition lightly. For although their descriptions are evidence of intimate knowledge they are not so absorbed in the scientific approach that all trace of humanity has been lost. Packed though it is with factual material, accurate and concise, the catalogue nevertheless makes pleasant reading. The first description in Mr. Myers' "Early American" section is of a Hadley chest and when one reads that "Of course, no collection, museum or exhibition is complete without one of these yellow oak 'hope' chests, but one must confess them to be more 'atmospheric' than beautiful," the departure from cataloguing precedent is delightfully refreshing. Further, "Mr. Lockwood calls his much-to-be-coveted piece a 'low-boy,' but its slate top recalls to mind a custom very popular at the time and for years afterward, although now legally obsolete, of mixing alcoholic drinks for human consumption. Could not this have been the forerunner of the later mixing table, which always has a slate or marble top? No matter! Every collector would like to acquire it for his own, possible quite innocent, pur-

(Continued on page 6)

## MODERN ART FOR DETROIT MUSEUM

By FLORA TURKEL-DEHL.

BERLIN.—The report which I sent last month about Dr. W. R. Valentiner's sojourn and acquisitions in Europe needs to be supplemented by some very important news which I obtained since then from Dr. Valentiner, shortly before he left Germany on the "Bremen." The list of acquisitions has been considerably amplified, and it includes now in addition to the important examples of old art already referred to an enviable number of works by contemporary European artists.

The initial introduction of an artist of Edward Munch's importance into an American museum is a notable event. This Norwegian painter is far

(Continued on page 4)

## Widener Memorial to House Elkins Park Collection

PHILADELPHIA.—Joseph Widener, of Philadelphia, will erect on the Parkway in that city at a cost of \$7,000,000 a building to house the collection of masterpieces of painting now reposing in Elkins Park. The collection, which includes twenty Rembrandts, among them the Lansdowne "Mill" and other priceless treasures, will be thrown open to the public as a memorial to Mr. Widener's father.

## BABCOCK TO HOLD EAKINS SHOW

One of the important exhibitions this season scheduled at the Babcock Galleries is that of the paintings of Thomas Eakins, November 18th to November 30th. When Mrs. Eakins, the widow of the artist, decided to withdraw all the estate paintings, it left very few canvases of this great American painter in the open market. Of late, Mr. Eakins' work has been very much sought after by the museums and discriminating collectors, with the result that the artist's work is rarely seen in the galleries or any of the public exhibitions. These galleries have assembled fourteen or fifteen pictures, none of which has ever been shown in New York. Many of the canvases in the exhibition are portraits of the artist's intimate friends.



## VOSE ACQUIRES REMBRANDT

An important recent acquisition of the Vose Galleries of Boston is Rembrandt's "Portrait of Liesbeth van Rijn," the artist's youngest sister, painted in 1632, the year of the great "Anatomy Lesson." The picture is from the collection of the late Prince Liechtenstein. It is listed in all important works on Rembrandt and reproduced in the more important ones, having a superb full page reproduction in Bode's *Rembrandt*.

## FRENCH MOVES TO NEW BUILDING

(Continued from page 1)

the room in which they are to be shown has been left undecorated. The fabrics themselves will give the room its character.

The most ornate and elegant periods in decoration, French and English in the XVIIIth century, are represented by two typical rooms. The paneled French room is furnished with a remarkable collection of marquetry pieces which includes a very rare prie-dieu. The English room is Georgian, paneled in pine from which the paint has been cleaned.

Among the finest rooms is a large Italian Renaissance salon on the first floor. It is entered from a balcony at the end of the entrance hall and its floor, partly covered with rare carpets, is several feet below the street level. An oak ceiling and tapestried walls enclose a perfectly proportioned room furnished with splendid examples of early Italian craftsmanship.

The firm of French and Company is one of the oldest among American art dealers and decorators. It was founded in 1867 by Obidiah Sypher and in 1907 was acquired by P. W. French and Mitchell Samuels. Mr. French retired in 1926 and the firm has since been directed by Messrs. Mitchell, Robert and Milton Samuels.

In addition to their many important commissions as decorators the firm has supplied many of the greatest American collections with works of art of the first rank.



"HEAD OF VENUS" Bronze by MAILLOL  
Recently acquired by The Detroit Institute of Arts  
from the Flechtheim Gallery, Berlin.

## Valentiner Buys Modern Art For Detroit Institute of Arts

(Continued from page 1)

too little known in America. His leadership in the post-impressionistic movement in Europe entitles him to a place of international prominence in contemporary art. The "Blue Boy" which Dr. Valentiner acquired from the Flechtheim gallery in Berlin, is an important and significant example of Munch's art. A sculpture has been chosen to represent Sweden: a bronze by C. Milles, Sweden's foremost sculptor. It depicts "Folke Filbyter," a legendary personage in the history of Sweden, who, the myth says, forgot all terrestrial things while wandering about the world in search of his son. The old man sits on a fabulous horse with high legs, and his figure expresses eloquently the pangs of his fruitless efforts. This is one of the artist's chief works which will surely win him in America a reputation equal to that which he enjoys in England, where sculptures by Milles are to be found in the Tate gallery and in private possession. The bronze which Dr. Valentiner acquired is a smaller version of the lifesize original which stands on the marketplace in Linköping and which, during the Paris exhibition, adorned the entrance to the Swedish pavilion. It will also be interesting for America to become acquainted with a painter of so fascinating a personality as James Ensor, a Belgian artist who is very much appreciated in Europe. The intricacy of his colorism imparts a strangely alluring life to the matter represented, and the "Still Life" which Dr. Valentiner acquired in Paris—where keen interest in his works has cropped up—will worthily represent him in Detroit. Another outstanding Bel-

gian artist is Frans Masereel whose suggestive wood-cuts have made him famous. Dr. Valentiner acquired two of his paintings the merit of which has so far been overshadowed by his works in black and white.

A small painting by Chrico purchased from the Flechtheim gallery is also among the acquisitions. From the same gallery comes a bronze bust of a "Venus" by Maillol, of which not more than five casts have been made. This marvellous work of France's greatest living sculptor is an extremely valuable addition to the treasures of the Detroit Institute of Art.

Foremost among German contemporary sculptors stands George Kolbe whose "Assunta" Dr. Valentiner acquired. This work has also been cast only in a limited number of specimens, and the one bought for Detroit comes from the artist himself. Next to Kolbe the late Wilhelm Lehmbruck was a forceful exponent of the idealistic trend of the period following the war, and Dr. Valentiner acquired a small terra-cotta figure by this artist from the Möller gallery in Berlin. In America Lehmbruck so far was represented only in the Brooklyn Museum.

The names of Beckmann and Hofer are familiar to readers of THE ART NEWS through my having mentioned them repeatedly as being among the most interesting representatives of modernism in Germany. "The Still Life" and "Female Head" which Dr. Valentiner purchased from the Flechtheim gallery, mark their initial appearance in the Detroit Institute of Arts. A series of prints by modernistic German artists complements the

acquisitions which Dr. Valentiner made in Europe.

DETROIT.—In making accessions for the Detroit Institute of Arts this summer Dr. Wilhelm R. Valentiner, Director of the Art Institute, made a special effort to fill in hitherto noticeable vacancies and thus round out the entire collection. To practically every department some important addition has been made.

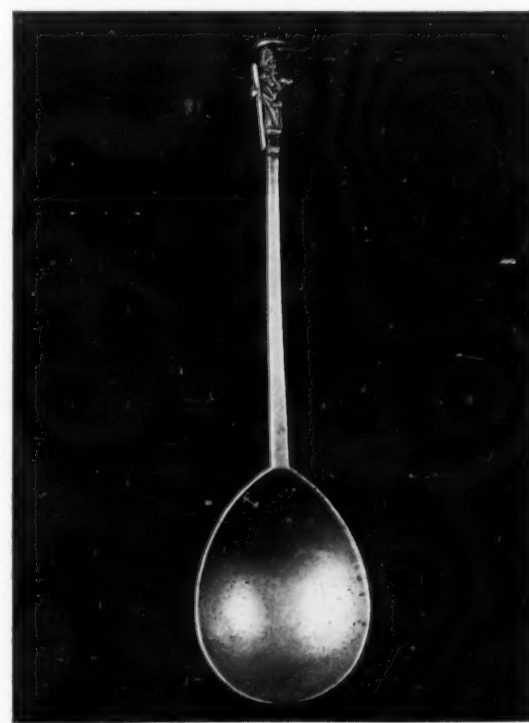
To the collection of Italian primitives which was particularly lacking in XIV century examples, Dr. Valentiner has now added several extremely fine paintings. One panel is of particular interest, that of a scene from the life of a female saint by Antonio Vivarini. It is the companion piece

to the one owned by Lord Lee of Fairham, ascribed to Masolino, which was published in THE ART NEWS SUPPLEMENT for 1928. It is charming in its color and naïveté of interpretation. Hitherto the Art Institute collection contained no Florentine paintings of the *trecento*, but Dr. Valentiner has now procured two panels of the "Annunciation" which have been attributed to Bernardo Daddi and are indeed very near to Giotto. An addition to the Sienese primitives is a "Christ Bearing the Cross" by Barna di Siena. A landscape, "The Mill at Charenton," by Francois Boucher, is a charming addition to the French collection. Landscapes by Boucher are comparatively rare.

In early years, and shall we say, as late as even the 16th or 17th Centuries very few people were able to read or write, with the consequence that Pictures were used as a means of communication.

As the most learned were members of the Church, it is natural that the early Silversmiths, like the Artists, should bring on to their work some symbol of Christianity and the old APOSTLE SPOONS are very good examples of this, as the various Emblems shown as carried by them, give the history of each Apostle.

For example, the Spoon below which was made in the Reign of Henry VIII A. D. 1544 portrays "ST. THOMAS" carrying a Square in his right hand, which according to some writers, shews that he was by trade a Carpenter, whilst in his left he holds a Book representing the Holy Gospel from which he preached. On the head is a pierced Nimbus to illustrate the Rising Sun.



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### KLEINBERGER TO SHOW PRIMITIVES

The Kleinberger Galleries announce the opening of a loan exhibition of Flemish primitive paintings on October 26th. The exhibition, which will be for the benefit of the Free Milk Fund, will be under the patronage of Mrs. William Randolph Hearst. Collectors and museums are co-operating with the gallery in forming a most important group of pictures.

### NEWARK HOLDS ORIENTAL SHOW

NEWARK.—An exhibition of purchases made in Italy and Egypt last Spring for the Newark Museum by the late director, John Cotton Dana, is now open to the public. It includes Turkish, East Indian, Persian and Egyptian textiles, East Indian costumes, Persian and East Indian metalwork, oriental rugs, a Bedouin tent, Sudanese baskets and weapons, many examples of articles now in daily use in Egypt and a few Egyptian antiquities.

A genuine Bedouin tent, the only shelter of the nomadic desert dwellers of North Africa, has been pitched at the entrance to the gallery. Above it an applique banner made especially for this exhibition says in the language of the country: "Welcome. The Museum has recently received many fine things from Cairo." Other banners echo this welcome. Many native costumes, from the simple garment of the donkey boy to the regalia of a sheik are on view.

A street vendor's stand purchased by Mr. Dana while it was still in use is the most conspicuous of many objects shown with the purpose of making Newarkers familiar with the everyday life of modern Egypt. A tall cylindrical cage, transported on the vendor's head and lowered to the street when he does business, is said to have displayed several bowls of vegetables, a sheep's head and some bread when it was purchased. The vendor was making sandwiches from these materials.

Other interesting objects shown are: examples of old and new papyrus with specimens of the papyrus plant, a street vendor's goat skin water bag, a loom on which the knotting technique of oriental rug making is demonstrated, an elaborate sari of the kind worn by high caste women in India, a nativity set from Italy, some Renaissance brocades, and a reproduction of a child's chair found in recent excavations made in the Valley of the Kings' Tombs.

The exhibition continues until October 27.

### BOSTON PLANS MODERN MUSEUM

BOSTON.—Boston is contemplating the erection of a museum of modern art such as New York has recently opened. Charles H. Hawes, associate director of Boston Museum of Fine Arts, says that it is hoped that funds will be available for the proposed Boston "Luxembourg" soon.

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## Fine Van Dyck Portrait Gift to Detroit Institute



PORTRAIT OF A MAN

By VAN DYCK

Presented to the Detroit Institute of Arts by the Van Diemen Galleries through Dr. Curt Benedict.

A gift of great importance to the Detroit Institute of Arts from the Van Diemen Galleries through Dr. Curt Benedict, is that of a "Portrait of a Man" by Anthony Van Dyck, which comes from a Belgian collection. The portrait comes from Van Dyck's Second Antwerp Period when he was perhaps more influenced by the rather solid bourgeois life around him. It is

more direct and straightforward and less elegant than either his Genoese or English periods. The colors are simplified, a general silvery and gray tone predominates, even in the red curtain in the background. Though the model is a rather short, heavy man, Van Dyck gives him a certain dignity and poise. The use of a pilaster in the background is still Italian, but the

slight indication of landscape at the extreme left is typically Flemish. The type of flat collar and cuffs he wears is Spanish and indicates the period around 1630 when there was a strong Spanish influence throughout the

Netherlands. The portrait was entirely painted by Van Dyck, for this was before the period when he employed assistants so extensively, and is similar in style and color to the portrait of the Duchess of Lorraine in the Uffizi Gallery at Florence.

## KNOEDLER

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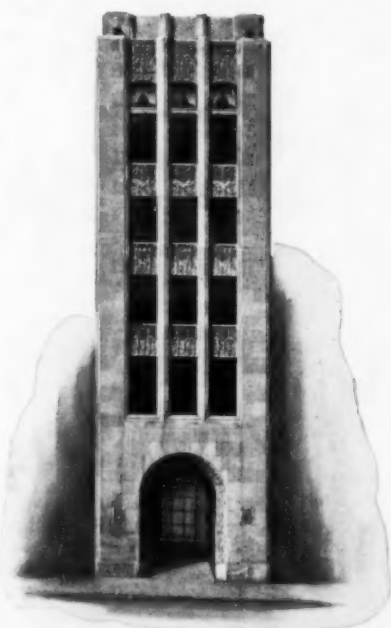
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CHIPPENDALE HIGH-BOY

RHODE ISLAND, 1760-1775

Loaned by Richard D. Bixey to the Girl Scouts' Exhibition at the American Art Galleries.

### VILLA STUCK SALE POSTPONED

Munich.—The sale of the Villa Franz von Stuck in Munich, which was announced in the August *Art News* for September 16, has been postponed to October 17 because of the serious illness of Mrs. Mary Stuck, the widow of the artist.

### Robinson Brings Rare Silver To New York

A fine collection of early English silver had been brought to New York by James Robinson and is now on view in his Fifth Avenue gallery. In addition to a large and carefully selected group of the more usual types of Georgian silver the collection is notably rich in XVIIIth century pieces and in examples of work by the foremost XVIIIth century silversmiths. A Jacobean beaker with fine floral decoration is among the best of the early examples. Its simple cylindrical form is exquisitely proportioned and the ornament of the cup and base is of a high order. A pair of Queen Anne wine coolers, one of which is illustrated on the cover of this issue, is also of particular interest. The pair was made by Louis Mettayer, London, in 1714. Among other Queen Anne pieces is a large tea kettle, complete with stand and lamp.

Paul Lamerie is preeminent among the XVIIIth century silversmiths and pieces with his mark are eagerly sought and hard to find. The Robinson collection contains a selection which quite adequately represents the varied expressions of Lamerie's skill. The most ornate forms have not been stressed, although a fruit basket gives ample testimony of Lamerie's genius for elaboration, and emphasis is placed on the simple pieces which he designed so perfectly. Among these are a pair of candlesticks, platters and a tea kettle which is one of the outstanding examples of XVIIIth century silver.

The many other pleasant surprises of the Robinson collection include an unusually complete early "toy set" of about thirty pieces, Italian oil lamps, fine Swedish and Irish examples, a Monteth bowl and several apostle spoons.

### CHICAGO INSTITUTE TO SHOW PRINTS

CHICAGO.—The Art Institute of Chicago is inaugurating this year an international exhibition of lithography and wood engraving by contemporary artists to be held from December 5th to January 26th, 1930, and annually thereafter.

Lithographs, wood-block prints and wood engravings, both black and white and in color, are eligible for entry. All work must have been produced during the two years previous to the date of the exhibition. No prints produced through photo-mechanical

means nor prints with color applied subsequent to printing are eligible. A selection of about a hundred prints from the exhibition will go on a year's circuit to other museums in the United States.

All prints submitted will be passed upon by a jury to be made up of the committee on prints and drawings of the Art Institute. Several prizes have been offered as an incentive to artists to contribute and every effort will be made to promote sales.

A prospectus setting forth fully the conditions of entry, instructions for sending prints, entry blanks and so forth, will shortly be mailed to artists, print associations and publishers.



"Iris and Wisteria"

by Carlo J. Blenner

## OUR FALL SCHEDULE

offers much of unusual interest to art students, patrons and connoisseurs, all representing the highest standards of American art. Beginning Oct. 15th, there will be Exhibitions by

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## Rare Americana in Loan Exhibition For Benefit of Girl Scouts

(Continued from page 3)

poses." Here is a theory as soundly presented as though hedged about with solemn phrases, and much more persuasively.

The catalogue reflects the spirit of the whole exhibition. The formality, sometimes depressing, of the museum is absent and the tension of a sales exhibition is also avoided. The Girl Scouts' is an exhibition to be enjoyed whether one is a student, collector or amateur.

Apart from its purpose to raise

money for the Girl Scout treasury, the exhibition is also one explanation of the Girl Scout Movement. The usual associations with "Scout" are of the out-of-doors, camping and sports. The sponsors of this exhibition seek to emphasize the fact that the Scouts are primarily home builders and it is singularly appropriate, therefore, that the Girl Scouts should be connected with an exhibition of furniture and decorations representative of the finest American homes of Colonial, Revolutionary and early Federal times.

### MORRIS GOES TO DETROIT MUSEUM

DETROIT.—Ralph Morris, who has only served one month of his appointment as curator of art at the Los Angeles Museum, has accepted the directorship of the educational department of the Detroit Institute of Art. William Alanson Bryan has released his new curator with regret and Morris will take up his new work on October 1st.

Mr. Morris came to Los Angeles from three years' educational work as assistant director of the San Diego Gallery of Fine Arts, being the winning candidate of the recent civil service examination to fill the long vacant art curatorship.

In Detroit he will serve under Dr. William L. Valentiner, world authority on Dutch painting and specialist in other branches, in one of the best equipped and most progressive art museums in the world.

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"SUNFLOWER" CHEST

NEW ENGLAND, 1660-1680

Loaned by Mrs. Francis P. Garvan to the Girl Scouts' Exhibition at the American Art Galleries.

## New Gallery for Sculpture To Open Here in November

A new gallery will open its doors to the American public in November. Under the title of the Six East Fifty-Sixth Street Galleries it will occupy the entire building at that address, and will house both permanent departments of sculpture, paintings and prints, and transient exhibitions of the work of American and foreign artists. Edouard Courmand, well known in the art world as the originator in 1923 of the National French Exposition at the Grand Central Palace, will be director of the Galleries, and Mrs. Rena Tucker Magee, formerly associated with the Milch Galleries, will be in charge of exhibitions.

Organized by the Roman Bronze Works, of which Mr. Riccardo R. Bertelli is president, the gallery has as its primary aim the provision of

adequate facilities for the proper exhibition and exploitation of sculpture, the realization of a dream that has been shared by American sculptors for many years. Two floors of the building will be devoted to a permanent exhibition of decorative and garden sculpture set in realistic surroundings. The Gallery will specialize in limited editions and collectors' pieces. The remaining three floors will be given over to one-man exhibitions of paintings, watercolors and sculpture. The print department, under the direction of Bernard Myers, will contain a comprehensive collection of etchings, lithographs, woodcuts and drawings, with special emphasis wherever possible upon the graphic creations of sculptors represented in the gallery.

The gallery also intends to provide

a *pied à terre* for the visiting artist. A reception room has been set aside where he can meet his friends and clients.

The directors have mapped out an extensive program of exhibitions and educational activities for the coming season. Although the schedule of painting exhibitions is not yet announced, a list of the sculptors to be represented either in one-man or group exhibitions includes the following:

Robert I. Aitken, Louis Allen, Edmond R. Amateis, Alexander Archipenko, Albert H. Atkins, Bryant Baker, Hester Bancroft, Madeleine A. Bartlett, Chester Beach, Matilda Browne, A. Stirling Calder, Gaetano Cecero, Duane Champlain, Allan Clark, Mabel Conkling, Gail Sherman Corbett, Mrs. Nancy Cox-McCormack, Margaret French Cresson, Jo Davidson, Anthony De Francisci, Gleb Derujinsky, Hunt Diederich, Abastenia St. L. Eberle, Ulrich H. Ellerhusen, Jacob Epstein, Rudolph Evans, John Flanagan, Seymour Fox, James E. Fraser, Laura G. Fraser, Daniel Chester French.



An unusual Louis XV flexible necklace, 16 inches long, and pair of earrings, of rubies and diamonds. Circa 1750.

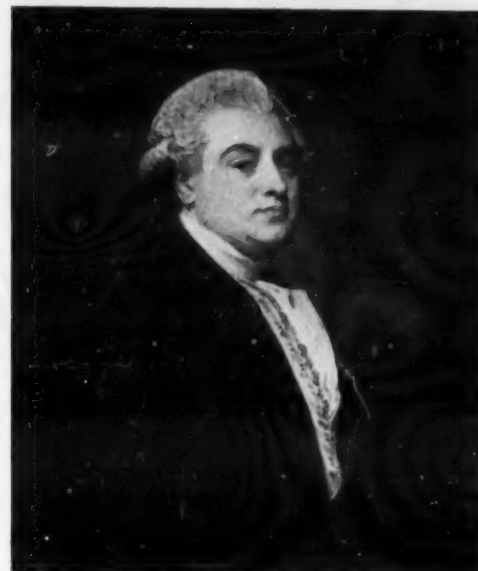
*A specimen from my collection of rare old jewels.*

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"MADONNA." By SCHONGAUER



"LA PETITE TOMBE." By REMBRANDT.



"KNIGHT, DEATH AND THE DEVIL" By DURER

Included in the sale at Hollstein &amp; Puppel's Berlin, October 31st to November 2nd.

## Max Epstein Gives Million for Art Building at Chicago University

CHICAGO.—One million dollars has been given the University of Chicago by Mr. Max Epstein for the erection of an Art Building, President Robert Maynard Hutchins announced recently. Mr. Epstein, who previously has made large gifts to the University, chiefly for its work in medicine, decided to provide the Art Building after careful study convinced him that a university art center offered the best opportunities for the cultural development of Chicago and the Middle-West.

President Hutchins and other University of Chicago authorities see in Mr. Epstein's gift the opportunity to establish an institute of the fine arts that will form the nucleus of a great development in artistic education and a project which will be the first of its kind in this region.

"With the munificent gift which Mr. Epstein has just made we may look forward to the development in this city of a program in art education at the university level which will vitally affect Chicago and the whole middle west," President Hutchins said in making the announcement of the gift. "In harmony with the Art Institute, the University will now be able to play its part in stimulating and expanding the great artistic in-

terest of the people. The University will also be in a position to provide trained men and women for posts in museums and college departments of art. Thus through Mr. Epstein's generosity the University, the City, and the West may anticipate a new impulse in the artistic life of this entire territory."

In the belief of the donor and the University, the new art center will add to the effective work of the Art Institute of Chicago. "It is hoped and expected to aid and enlarge the usefulness of the Art Institute and its great art treasures by stimulating an informed and lively interest in art and awakening the public at large to a deeper appreciation of the beautiful things to be found therein," Mr. Epstein wrote in the letter of gift.

Mr. Epstein requested that a separate board of Chicago men and women interested in art be established to guide the policy of the new center. The membership of this group will be announced shortly.

The desirability and importance of the University's achieving the same distinction in art as it has won in other fields, notably that of science, was stressed by Mr. Epstein.

"The achievements of the University

of Chicago in the fields of medicine and science have been noteworthy," Mr. Epstein said in his letter of gift. "Its researches have contributed materially to our knowledge of the laws of nature. Its encouragement of research and study of the various sciences has attracted to itself a body of earnest investigators, teachers and students, whose efforts have resulted in the dissemination of a wider and more intelligent understanding of the principles, laws and aims of science."

"There is another important field to which this University should devote itself with the same zeal, namely, art; that record and expression in form and color of the history of humanity. I believe that the University of Chicago should offer to the young men and women who are its students and to the public at large, the opportunity of learning the significance of art, both as a history of the past and as a living and inspiring force in the present. The creation of an art center at the University will bring together a body of teachers and students of art and will result in the spreading of sincere and informed appreciation of art."

"The first step to this end is to provide the necessary environment and facilities for such work. I am, therefore, pleased to avail myself of this opportunity, and will provide the funds for the erection of an Art Building. This building should be erected on a suitable site on the Quadrangles of the University of Chicago; should be

beautiful in design, fitting to express the spirit of the fine arts, and should be large enough to contain lecture rooms, class rooms, laboratories, a library, rooms for an extensive collection of photographs of art works, and adequate rooms for the exhibition of original paintings and sculpture."

The effort in the new art center, as conceived by Mr. Epstein, should be "Through research and study, to arrive at a better understanding of the principles of art and its function and place in human life; to teach the history of art and to interpret its meaning; to bring from all countries, men eminent in art to lecture and teach; to give facilities to interested friends to lend their art treasures to the Institute for exhibit and study; to extend, by bulletin and radio, the benefit of its teachings to the people of the Middle West; to be a fountain-head from which shall flow a deeper and wider interest in and love for all things beautiful."

During the time that he had plans for the art center under consideration, Mr. Epstein made a tour around the world, consulting with such authorities as Prof. A. L. Mayer of Munich, Bernhard Berenson of Florence, Sir Charles Holmes and Sir Robert Witt of London, Prof. Paul Sachs of Fogg Museum, Cambridge, Mass., Frederick P. Keppel, President of the Carnegie Corporation of New York and Prof. John Shapley, whose appointment as chairman of the Art Department of the University of Chicago was announced recently.

## A GIORGIONE FOUND AT LOVERE

ROME.—Doctor Guido Verga, a noted connoisseur and scholar, sends word that at Lovere near Cremona, a picture by Giorgione da Castelfranco has been identified. This work has been for some time in the Pinacoteca Tadini there and represents the dead Christ supported by an angel. In an ancient manuscript by Micheli a description is given of such a painting, but the Lovere painting has not before been recognized as this work by Giorgione, which was considered to be lost.

Doctor Verga, however, believed that this canvas was by the famous Venetian master, basing his opinion on a hypothesis suggested in the catalogue of the Gallery, and he applied various technical tests which assured him that he was right. But it also appears that the figure of the angel is from the brush of Titian, so that in this picture of the dead Christ, as in the celebrated Venus of Dresden, the honors are divided between the two great artists, whose different styles are plainly manifested. This latest discovery is regarded as of the utmost importance. K. R. S.

## GRAND RAPIDS OPENS NEW WING

GRAND RAPIDS.—The Grand Rapids Art Gallery opened a new wing on the evening of October fourth for members and out of town guests, and, the following day and evening for the general public. These events are not only for the opening of the new wing, but also for the Fifth Anniversary in our old building.

One steps from the old building into a sculpture court, the beginning of the new wing, which, though small, is most attractive. In the center and at one side, Harriet Frishmuth's figure, "Joy of the Water," has been placed in a basin built of old Spanish tiles with the colors blending with the green of the patina on the little figure. The wall background is carried out with the tiles. Above the fountain there is an archway in which a beautiful iron grill, by Samuel Yellin, is placed. At either side of this gallery is another gallery approached by stairways at either side of the sculpture court. A stairway also leads down from the sculpture court into a corridor and finally into the beautiful new auditorium.

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## Stewart Dick Joins Staff Of Pennsylvania Museum



MR. STEWART DICK

Recently appointed to the Educational Staff of the Pennsylvania Museum.

PHILADELPHIA.—A well known educator in the field of art, Stewart Dick, formerly official lecturer at the National Gallery, London, has been added to the educational staff of the Pennsylvania Museum of Art, it was announced yesterday by J. Stoddell Stokes, vice President of the Museum, which operates Philadelphia's museum on the Parkway and Memorial Hall.

"Mr. Dick is known on both sides of the Atlantic as a writer and lecturer,"

Mr. Stokes said. "A painter and exhibitor at the Royal Academy, Mr. Dick was for a number of years lecturer on art for Oxford and London Universities. During the last three years he has lectured extensively in Canada and the United States for museums and universities, including the National Gallery of Canada and the Metropolitan Museum, New York."

As a member of the Pennsylvania Museum's permanent staff Mr. Dick will participate in the series of free public lectures at the new museum on the Parkway on Saturday afternoons during winter. He will also offer two series of talks for members of the Museum and others, the first being on "British Art of the XVIIIth Century," details of which will soon be announced.

In answer to the widespread request for trained guidance through the Museum, for visitors, the director, Fiske Kimball, has placed Mr. Dick in charge of this service also.

"As official lecturer for the Pennsylvania Museum," Mr. Stokes said, "Mr. Dick will bring to Philadelphia the benefits of his foreign experience. Formerly Curator of the Art Gallery and Librarian at the Shakespeare Memorial Theatre at Stratford-on-Avon, his work has brought him in close contact with the public. Author of numerous publications, including *Arts and Crafts of Old Japan*, *Hours in the National Gallery*, *The Heart of Spain*, and the sections on British and Oriental Art in Cotterell's *History of Art*, Mr. Dick became the most popular of art lecturers in London by his power of getting to a public audience, in simple and untechnical language, the essential values and the intimate appeal of a work of art."

## American Art and Anderson Galleries Are Merged

The official announcement of the merging of the American Art Association and the Anderson Galleries was made on September 29th. The combined institution will be called "American Art Association, Anderson Galleries, Inc." Both houses had been acquired by Cortland F. Bishop, the American Art Association in 1923 and the Anderson Galleries in 1927.

Alterations in the American Art Association building which have been in progress through the summer are now virtually completed. The second floor, formerly devoted chiefly to offices, has been opened up and space provided for a special book and print exhibition room and a salesroom with a seating capacity of about two hundred. On the third floor several of the smaller exhibition galleries have been combined and redecorated. The fourth floor galleries, seldom used by the American Art Association, will be devoted to exhibitions under the direction of Walter Grant. The fourth floor balcony, which extends around three sides of the main sales room, has also been transformed into a gallery for exhibition purposes. A new building fronting on East 56th Street joins the old and provides additional shipping, receiving, storage and catalogue space.

The building at Park Avenue and 59th Street, which had been occupied by the Anderson Galleries, has been abandoned and its equipment transferred to the present building.

No announcements of sales for the coming season have been made, but it is understood that several unusually important collections of works of art, books and prints will be dispersed. Sales will be conducted by Messrs. Park, Bernet, Bade and Russell. The first sale will be held on October 15th.



"THE THREE CROSSES"

To be sold in Boerner's Leipzig, November 5th, 7th

By REMBRANDT

## BOERNER TO SELL RARE PRINTS

LEIPZIG.—C. G. Boerner of Leipzig will again hold important sales of old master engravings, etchings, woodcuts, mezzotints and color engravings in November. There are included in this auction fine specimens by the master ES, Martin Schongauer, Israhel Meckenem, Frans of Bruges (formerly called of Bochold), Albrecht Durer and his contemporaries, as well as choice etchings by Rembrandt. Among the

latter are two different states of the "Three Crosses," which should cause a sensation, both being exceptionally beautiful impressions in splendid condition.

The Dr. Otto collection of old master drawings is confined to drawings by Dutch and Flemish masters of the XVIth and XVIIth centuries. It includes drawings and watercolors by Avercamp, Batten, Cuyp, Doomer, Everdingen, Goyen, Livens, Molyneux, Neyts, Ostade, Rembrandt, Ruisdael, van de Velde and many others.

The public sale of these collections will take place in Leipzig on November 5th to 7th, 1929.

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## Herbert J. Spinden Appointed Curator at Brooklyn Museum

A new step toward stimulating creative activities in industrial art along characteristically American lines is promised by the appointment of Dr. Herbert J. Spinden as Curator of Ethnology at the Brooklyn Museum. Dr. Spinden comes to Brooklyn from the Peabody Museum at Harvard University, where he has been Curator of Mexican Archaeology since 1921.

While studying for his Ph.D. degree in 1909 at Harvard University he engaged in field work in archaeology and ethnology in North Dakota and Idaho for the Peabody Museum. He left Harvard to become Assistant Curator of Anthropology in the American Museum of Natural History until 1921, at which time he became Curator of Mexican Archaeology and Ethnology in the Peabody Museum. While holding this post he spent two years at the Buffalo Museum of Natural Sciences and also gave lectures on American Indian art in the New York University School of Fine Arts.

For several years before and after the war Dr. Spinden has taken an active part in encouraging the use of primitive art for modern industrial purposes, believing that the ideas of design and technique embodied in ethnological specimens from all parts of the world had much to teach the designer and manufacturer. He gave a remarkable practical demonstration of this theory in this country during the war when American industry was forced to find itself at a time when the usual sources of design and fashions, namely, the European markets, were unproductive. His work gave the American manufacturers a chance to be creative during a time of rapid development. Being thrown back on their own resources they began to develop a national art by using examples

of design produced by manufacturers during the war years. When interviewed at the Museum Dr. Spinden said:

"The problems of industrial art strike very deeply into our national welfare.

"The people of the United States, in spite of mixed origins, are becoming increasingly conscious of special ways of thinking and acting which are tending to distinguish us as a nation from other nations. Whether we wish it or not we are already being named as the protagonists of a new age in the life of man. This new age emerges from machines which free human hands from heavy labor and, other things being equal, permit human minds to range over a greatly increased production. Whether we wish it or not we are already being held responsible for the failures as well as the successes of the industrial system finding its most complete expression in this country, although now being imitated in other countries. Both our social and our economic welfare depend on the development of all possibilities for improvement in the output of machines as compared with handiwork, both as regards construction and decoration, and all possibilities of protection against deterioration.

"Art in industry should be taken to mean fineness in substance as well as in ornament and we should make it a point of national honor that our industrialized output shall compete in terms of quality not only with the present commercial output of other countries, but also with the best products of other times. We cannot as a nation accept the charge that we have introduced an age in which standards of use and beauty are lowered. Nor is there any reason why these standards should be lowered if we make it our aim to beat all previous records and if we find means to sell in terms of quality.

"It has already been demonstrated that the ethnological collections in our museums contain the best source materials in applied arts. It frequently

happens that primitive tribes can boast expert draftsmen who have invented special processes that repay the most careful study. The weaving of ancient Peru, for instance, has an extremely wide range in the technique of construction, with inspiration for textile engineers as well as for textile artists. Similarly, China has traditions of superior craftsmanship in many fields of applied art. We should make it the slogan of American industry that the finest products of all ages and peoples are welcome ingredients but that all these must be re-born to fit the needs and ideals of our modern civilization."

Dr. Spinden suggests that these purposes can be achieved by education in three groups: first, the practising designer; second, the student and future craftsman, and third, the general public that must absorb intelligently the output of improved manufactured goods.

Dr. Spinden is well known to the public for his explorations of the ancient ruins of the Mayas and other civilized Central American nations of antiquity. One of his principal scientific accomplishments in this connection is the working out of the chronology of ancient American history. He effected the correlation between the European and Central American calendars whereby the dates on Mayan monuments can be transcribed into those of the Christian era. He also solved the strange calendar of the planet Venus and explained the symbolism of Indian art, especially that of Central America.

### CONNICK COMPLETES DANTE WINDOW

BOSTON.—A stained glass window, having as its theme the *Divine Comedy* of Dante, has recently been completed by Charles J. Connick of Boston. Connick has been commissioned to create five windows for the chapel of Princeton University of which one, depicting the love of Christ for his fellow men, is already in place. The Dante window, the second of the series, has aroused great admiration among those who have seen it. It was installed on September 26th.

Clyde G. Hall, who describes the

Dante window in the Boston Herald of September 15th, says in part:

"Connick's supremacy in the field of modern stained glass lies in the fact that he regards himself as a producer of symbols in color and light that should function as part of the architectural fabric and not as mere maker of pictures that tell a story.

"The Dante window rises to a height of 43 feet. Following the great divisions of Dante's immortal work, the window is divided into three sets of lancets—the lower section representing the Inferno, the middle section,

Purgatory; the top, Paradise. Vividly interpreting the Hell-pit, the Inferno section is built in V-shaped, descending manner. The colors here emphasize purple—its drabness symbolizing despair and death. The second tier of lancets concerns itself with Purgatory, and here one sees more of the green of youth and growth, the red and ruby of divine love and devotion, some of the blue of divine wisdom. Finally, in the third tier, is the Paradise with its white of Purity, its gold of achievement, its ascending action, which fairly shoots heavenward."

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## Rare Chinese Cloisonne Given To Metropolitan Museum

By PAULINE SIMMONS

In the Bulletin of the Metropolitan Museum of Art

One of the significant gifts of the year comes from Edward G. Kennedy, who has recently presented to the Metropolitan Museum his collection of Chinese cloisonné, for a number of years exhibited here as a loan. Several additional pieces not in the former loan have been included in the gift. Of the entire collection, comprising an even hundred pieces, two are bronzes and one porcelain; the remaining ninety-seven pieces go to make up the only exhibit of Chinese cloisonné enamels in the Museum. Since 1920, when the first pieces of the present collection were lent, there have been frequent weeding-out and replacements by Mr. Kennedy, so that the present group represents carefully chosen examples dating from the Wan Li period (1573-1619) to Ch'ien Lung (1736-1796). Mr. Kennedy's collection, while not so large as one or two others in this country, is second to none in quality. He has succeeded in keeping it entirely free from painted and champlevé enamels, both of which are considered inferior to cloisonné enamel; approximately half of the pieces in his collection are of the Ming period; and most of the pieces of later date escape the over-ornamentation so prevalent in Ch'ing dynasty cloisonné. One who has not had some experience with the vast amount of ugly garish enamels which flood the market both here and in China can scarcely appreciate the work involved in collecting such first-quality pieces.

For those not familiar with the method of cloisonné enameling, it may be interesting to note that the Metro-

politan Museum has placed on exhibition, temporarily, a set of small unfinished vases in the various stages of the enameling process; also samples of dry enamel colors, and a set of grinding and cleaning paraphernalia used. These working materials were brought from Japan (the enameling process there is identical with the Chinese method) a number of years ago by the late Bashford Dean, and have been used frequently for demonstration purposes by the Extension Division, to whose collections they belong.

The art of enameling is, of course, not indigenous to China. The accepted theory is that the Chinese learned cloisonné enameling from Arab workmen who, in traveling across Asia, set up workshops in the large cities and there introduced the various Byzantine methods of work. When we note the striking resemblances of Chinese cloisonné to certain enamels of the Byzantine school, there seems no reason to question this assumption. That the Chinese first adopted the art as their own during the Yüan dynasty (1280-1368) is the belief of most authorities, who base their hypothesis on the fact that the earliest marks which have been found inscribed on Chinese enamels are of that period. An interesting divergence of opinion, however, is given by R. L. Hobson, who describes several silver mirrors with backs decorated in cloisonné enamel which are now in the Shoso-in at Nara, and declares himself willing to believe the Japanese authorities who state that none of the Shoso-in treasures are later than the VIIIth century. This seems logical enough, since, as Mr. Hobson points out, the contents of the Shoso-in were largely

the personal belongings of the Emperor Shomu, deposited by his widowed consort in A. D. 756 and subsequently added to by gifts from "lords and subjects" within a few years of that date; and we have it on very good modern authority that the objects there housed are the finest T'ang masterpieces, which is not surprising since Japan at that time still looked to China as the fountain-head of all art. In 1910 the Japanese government issued the Toyei Shuko, an album illustrating some of the fine T'ang objects in the Shoso-in, and great were the revelations to Western scholars at that time. We are told that even the Japanese compiler himself admitted astonishment at some of the Nara treasures, noting particularly the mirrors, and adding that "no parallel examples are to be seen now either among the ancient mirrors of China or among our own mirrors of late production." Mr. Hobson reproduces one of these mirrors in his article, and to all appearances it is a perfectly executed piece. The form and decoration are both so far Eastern in character that a Byzantine origin is at once rejected by Mr. Hobson, nor can he lend a sympathetic ear to the authors of Toyei Shuko, who hint that the mirrors may be of Japanese origin; he points to the subsequent history of enameling in Japan as proof of the fallacy of this theory. If we assume, then, that the Nara mirrors are Chinese cloisonné work of the T'ang period, the interesting problem still to be solved is an explanation of the absence of any trace of the art in the five centuries between the T'ang and Yüan dynasties. The writer just quoted has theories which are interesting, but we join in his final admission that since we have no materials, literary or otherwise, with which to reconstruct the history of enameling from the VIIIth to the XIIIth century, we shall have to be content to deal with the subject in

its later aspect, "enshrined in a less sumptuous but more practical setting of copper."

Perhaps the most charming piece in the whole collection, and a worthy example of Ming craftsmanship, is a deep bowl. Rarely do we find such subdued richness of color in cloisonné, and while later pieces show a perfected technique in the enameling process, they show also that the early purity of color and boldness of design were to a great degree subsequently lost. This bowl, which, like all cloisonné with which we are familiar, has a copper base, is more conventional and symbolical in design than is usual in cloisonné pieces. The principal motive is the *lai chieh* or "Source of Existence," which is made up of the *yang* and *yin* or male and female principles. This motive and the conventional crane motive—emblem of longevity—the Eight Symbols of Buddhism, the conventional lotus design, and the swastika are worked out in the five colors which represent the Five Elements: Fire, red; Wood, green; Water, black; Earth, yellow; Metal, white. The richness of these colors, together with the significance of design, sets this piece apart from ordinary cloisonné, and the mark of Wan Li (1573-1619) establishes it as one of the earliest authenticated pieces of the collection.

A large beaker-shaped vase decorated with floriated ornament, scrolls, and palmets copied from archaic bronzes, and with vertical dentilated brass ridges, is a favorite Ming pattern. The blue ground of this vase is unusual—it is more nearly robin's egg blue than the turquoise shade ordinarily used in cloisonné. Another Ming piece in the collection is a heavy bowl with an entirely unconventional and rather amusing design—a galaxy of fish, frogs, crabs, herons, and other aquatic creatures disporting themselves among lotus plants in a turquoise sea. The lip of

the bowl is banded with gilded brass, and heavy brass dragon-forms accomodatingly shape themselves as handles.

An example of the K'ang Hsi period (1662-1722) is a Tibetan figure (cover) representing the Buddhist reformer, Ts'on-k'a-pa, who lived in the later part of the XIVth century. The figure is seated on a lotus throne, his hands in *dharma* (teaching) *mudra*. The face, arms, hands, and feet are gilded, the robe is of yellow enamel, with scarf and accessory folds of red, blue, and green. The yellow pointed cap was a distinguishing mark of the *Ge-lug-pa* sect which was founded by Ts'on-k'a-pa, and was worn in opposition to the "red bonnets" (Kargyu-pa), a rival sect which was condemned by Ts'on-k'a-pa for its too liberal policies.

A pair of Ch'ien Lung (1736-1796) flower pots have the familiar turquoise background with floriated design in various colors, the occasional splashes of lapis being particularly clear and beautiful. Each pot is ornamented with three chased gilt bands, and rests on a base of cloisonné.

A final word about one of the two bronzes given by Mr. Kennedy to be seen on exhibition in Gallery E 9. The piece is in the form of a mythological creature, whose prototype was a species of llama, said to have become extinct after the time of Confucius. It is of "sand-spot" bronze, i.e., a form of gold inlay on bronze. A great deal of the surface is now covered with a rich patina of red and green. The bronze is dated with assurance in the Sung dynasty—the very imperfections of the work assist in the dating, since this type of work was greatly improved upon during the Ming dynasty. The piece was used as a sacrificial wine vessel, being hollow and equipped with a lid on the back. Similar animal vessels may be seen occasionally in Chou dynasty bronze, but without the gold inlay.

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## Boston Museum Holds Exhibition Of French Textiles and Designs

BOSTON.—The first large exhibition of the season at the Museum of Fine Arts, Boston, offers a challenge to the New England cotton and silk manufacturers as well as to those interested in fine old XVIIIth century French textiles. The exhibition has been arranged by the Textile and Print Departments and includes some two hundred original designs and "mises en carte" acquired by the Museum this summer and as many textiles from the Museum's collection. An important loan of a number of embroidered costumes and smaller pieces of brocades and embroideries by Mr. H. A. Elsberg of New York adds greatly to the interest of the display. Designs and textiles hang side by side and bear a close relationship to one another.

The designs were purchased by the Museum in France where they were first employed in the XVIIIth century by weavers and embroiderers in fashioning fabrics similar to those on view. These fabrics were probably woven or embroidered in Lyons, the foremost center of silk manufacture in the time of Louis XV and Louis XVI. While it would be almost impossible to assemble under one roof an exhibition which would illustrate the varied technical and artistic excellencies of woven silks during this period in France, these examples of ornamented silks, some enriched with gold and silver thread, suggest the scope and indicate the trend of French design at this time when France was the fashion arbiter of Europe in the arts of luxury.

The prevailing designs are flower subjects. Varied pencil and crayon studies indicate the attention given by designers to perfecting their knowledge of the structure and living character of plants. Public gardens were maintained at Lyons, one at least at the expense of the Crown, while in connection with a public school for designers founded in 1756, a garden for flowers was specified. It was only after studying flowers as a portrait painter studies anatomy that the designer felt himself competent to adapt floral patterns to the need of the textile manufacturer. One of the chief incentives to the long vogue of flower design in France was probably these public gardens. It is certain that the sprightliness of the patterns and the innumerable combinations of flower motives in fanciful designs could have been inspired only by a continued contact with the living plants.

In addition to the pencil sketches in the exhibition—obviously made for study—there are a few rough plans for designs that are like an author's notes made to fix an idea rather than to guide the weaver. From such notes the completed sketch was developed in color. An example of such a design by the celebrated artist and craftsman, Philippe de LaSalle, the "Raphael of silk-weavers," is shown together with a number of silks influenced by him. There are color sketches by Etienne Dutilleul, LaSalle's contemporary, who reflected the Chinese influence then appearing in French design chiefly under the inspiration of Madame de Pompadour, whose versatile and discriminating taste included an appreciation of chinoiserie. A pattern designed by Pillement is shown and many examples of the characteristic work of Jean

Francois Bony, a noted artist in the field of embroidery.

After the finished sketch for a woven fabric was accepted by the manufacturer, it was usually translated by another professional into a "mise en carte," which is a guiding pattern for the weaver. It is larger in scale than the original color sketch and is painted on squared paper with brilliant colors. The spaces between the lines denote the positions of the warp and weft threads while the colors indicate particular weaves and the play of threads. The weaver was given the various threads for weaving the pattern, depending on the "mise en carte" only for his guide in weaving. It is interesting to compare various "mises en carte" in the exhibition with textiles hanging beside them and to see the translation of the crudely colored chart into fabrics of the most subtle and harmonious shadings.

The textiles and designs date from the time of Louis XV and Louis XVI with a few Louis XIV examples. In discussing the range of designs in these periods, Miss Gertrude Townsend, Keeper of Textiles at the Museum, summarizes: "At the beginning of the reign of Louis XIV the richest and most costly silks still came from Italy, but under the direction of the King's minister, Colbert, silk weaving together with the other arts of luxury flourished as they never had before in France. The nobles who thronged the court of 'Le Roi Soleil' might ruin themselves in their eagerness each to outshine his neighbor by the splendor of his costumes, but this was in no way contrary to the plans of Colbert who sought to humble the power of the great nobles while increasing the prosperity of the country and the power of the king. By degrees the Italian mode of ornament was modified while a distinct French style developed, an imposing formal style suitable to the pompous grandeur of Louis XIV. Large fruits, flowers, and architectural motifs superseded the more abstract Italian forms. . . . The death of Louis XIV in 1715 was followed by eight years under the regency of the Duke of Orleans, for Louis XV was only a child of five. Gaiety and fantasy are reflected in the silk designs of this period. Under Louis XV, who was declared of age in 1723, the diminishing scale of the designs became marked. Greater delicacy and elegance appeared in the

drawings of the flowers and foliage with the addition of rococo ornament, undulating lace and ribbons, and bands of fur as a compliment to Marie Leczinska, daughter of the exiled king of Poland. . . . In the last quarter of the century, during the reign of Louis XVI there was a marked tendency toward greater lightness and delicacy in the designs. Curves became less free, straight vertical bands replacing the graceful undulating ribbons and laces of the preceding reign. Small sprays of flowers powdered on the surface took the place of the more elaborately organized floral patterns of the reign of Louis XV.

"Side by side with this tendency toward prettiness on a small scale, we have an important group of silks designed by Philippe de LaSalle (1723-1805). A master painter and designer, he possessed as well the technical knowledge and skill to weave his most elaborate designs. In these designs LaSalle combined birds and flowers, musical instruments, and chinoiserie rendered with power and serene charm. . . . For such weavings as his a royal clientele was needed. The Revolution marked the end of this magnificent style of ornamental silks."

Aside from the appeal of patterns, the exhibition is noteworthy for richness of color and for varied combinations of shades. Such perfect harmony of line and color goes deeply into the fundamentals of good design and it is this which makes the exhibition so significant for the modern designer of fabrics. The collection is rich in suggestions for color combinations and for arrangements of line and form.

Four rooms are hung with woven materials and related designs, while a fifth, the Forecourt Gallery, contains embroideries and embroidery designs. The embroideries are lent by Mr. H. A. Elsberg of New York and have been selected to correlate with the patterns by Jean Francois Bony which were purchased by the Museum this summer. Throughout the collection the artistry of the designers in adapting naturalistic motives is impressive. The play of their imaginations and their ability to employ flowers in infinite variations, beautifully balanced in line, color, and form have imparted a style to the designs which is characteristic of the period. A wide interest has been expressed in the exhibition by the textile manufacturers of New England, and by the local stores, five of which are arranging special displays to show examples of good design in modern fabrics. . . . the R. H. Stearns Company, Jordan-Marsh, Filene's, R. H. White and Slatery's. . . . The exhibition will be on view at the Museum to Nov. 15th.—A. W. K.

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ART NEWS BEGINS  
TWENTY-EIGHTH YEAR

With this issue THE ART NEWS be-  
gins its twenty-eighth year of serv-  
ice to the art world. For over a  
quarter century it has gathered the  
news of art for the convenience of  
its readers. During the past three  
years the growth of the paper has  
been most rapid; its field and conse-  
quently its interest to its readers has  
been greatly extended.

Physically it has kept pace with its  
growing editorial prestige. In 1901  
a single page, only, was published  
weekly. Last season an average of  
about twenty-four pages was main-  
tained. For the coming year the size  
will again be increased. A cover has  
been added and several new depart-  
ments are planned. And readers may  
be assured that every effort will be  
made to make its service as compre-  
hensive as possible and to maintain  
the independent editorial policy which  
has won it international respect.

EMILE ANTOINE  
BOURDELLE

Emile Antoine Bourdelle died in  
Paris on October 1st. Active until the  
last, he was stricken with heart dis-  
ease while supervising the casting of  
one of his statues. The history of  
Bourdelle's life is the outwardly un-  
eventful story of a man with a pas-  
sion for chiseling stone into forms of  
lyric force and architectural integrity.  
The son of a wood carver and cabinet-  
maker of Montauben, Bourdelle had  
a sturdy peasant heritage, with ming-  
led strains from the Pyrenees and  
Provence. His only class instruc-  
tion was in drawing. Rodin was his  
friend and teacher, but he could not  
follow Rodin. In his masterpieces,  
Bourdelle gave living proof to his  
credo that sculpture must follow great  
traditions of craftsmanship, that it  
must be structurally architectural. In  
the studios of the Grand Chaumiere,  
Bourdelle imparted this faith to young  
artists of all nations.

A sculptor of marked originality, it  
was only in the very early works that



"HEAD OF A MAN"

Illustrated in "Leonardo und sein Kreis" by Wilhelm Suida. Photograph by courtesy of the  
E. & A. Silbermann Galleries.



(Terracotta) By a Follower of LEONARDO

the influences of the great men of  
Bourdelle's youth—Carpeaux and Ro-  
din—were apparent. Later, though a  
certain lyric unrest drew him from  
Ingres to Michelangelo, from the Hin-  
dus to the Greeks, from Rodin to the  
Egyptians, he remained profoundly  
himself, moored in his creed of archi-  
tectural integrity. His sculptures for  
the Théâtres des Champs Elysées,  
finished in 1912-13, made no strident  
claims for an independent life, but  
were subordinated to the entire struc-  
ture. In such works as the "Hera-  
cles" of the Luxembourg Museum,  
the gigantic monument to General  
Alvear in Buenos Aires and the Ma-  
donna and Child, placed high in the  
Vosges Mountains, Bourdelle ex-  
pressed his belief that although a  
sculpture stand as an entity, complete  
in itself, it must conform to inevita-  
ble architectural laws. In the tragic  
portrait head of Beethoven, the bust  
of Anatole France, the powerfully  
modeled "Dr. Koberle," the modern  
passion for psychological penetration  
never overcomes the artist's deep  
rooted feeling for the value of planes  
and masses.

Whatever may be Bourdelle's place  
in art several centuries hence, his in-  
fluence upon his own generation has  
been a powerful one. Born in an age  
of extreme revolt against the ultra-  
classical canons of French sculp-  
ture, his belief in the relation of sculp-  
ture to architecture was a strong and  
healthy force among egotistic small  
talents, clamoring to create fourth  
rate distillations of Rodin. His sculp-  
tures, standing in public places  
throughout the world, give faith to  
those who believe that men should  
not gaze daily upon the ugly and the  
banal.

In *Modern Art*, Elie Faure says of  
Bourdelle, "He is the only artist of  
today to possess the instinct of the  
higher symbolism . . . In his art,  
whether fresco or sculpture, there is  
a lyric force in which the thought,  
accustomed in general to use a differ-  
ent language, twists and stiffens in  
order to make itself understood, and  
gives to the whole work an ardent  
tension."

## BOOKS

## LEONARDO UND SEIN KREIS

By William Suida Bruckmann,  
Munich

The firm of Bruckmann has recently  
published *Leonardo und sein Kreis*, the  
latest work of the well known scholar,  
Dr. Wilhelm Suida. The author has  
long been recognized as a specialist on  
Leonardo and Lombard painting. On  
the basis of this study he now ad-  
vances an entirely new point of view  
in the interpretation of Leonardo and

his work. He discards the analytical  
method, which on the basis of an ab-  
stract ideal concept preserves only a  
few presumably original works and  
throws everything else into the chaos  
of anonymity. His volume is instead  
a reconstruction of the personality of  
Leonardo as a great inventor, ruling  
the artistic world of his time and  
fecundating its creative spirit. Hence  
there emerges from the book a presen-  
tation of Leonardo which seems en-  
tirely new when one compares it with  
the conceptions that previously pre-  
vailed. Indeed, one may confidently  
state that this is the first time that the  
artistic development and wide influ-  
ence of Leonardo have really been  
made clear.

In addition to the small group of  
famous works by Leonardo, Professor  
Suida's volume gives detailed study to  
numerous other paintings, some but  
little known, others almost entirely  
unknown, which have heretofore not  
been examined as to their relationship  
with Leonardo's work. Among other  
things, one of Suida's most interesting  
discoveries is the head of an old man,  
very closely related to Leonardo,  
which recently appeared in the Vienna  
art trade. Among the engravings and  
drawings by Leonardo there is in the  
Louvre the portrait of a beardless old  
man, the upper jaw toothless, the  
lower part of the body heavily built.  
The very detailed treatment of the  
musculature, especially that of the  
neck, the drawing of the hair, are very  
similar to the Vienna example. The  
small terra cotta head belonging to

the well known firm of E. and A. Sil-  
berman of Vienna and New York, be-  
longing in the same category as the  
larger stucco bust in the Frankfurt  
Museum, whose type is very similar to  
the Jeromes of Leonardo.

The second part of the book is made  
up of monographs on several of the  
artists of the school of Leonardo, and  
of surveys of their individuality and  
artistic development. In a certain  
measure, these observations reinforce  
the validity of the ideas brought forth  
in the first portion of the book, which  
has as its thesis that the works of art  
ascribed by the author to Leonardo  
could not have been produced by any  
of his pupils or imitators.

Professor Suida is also generally  
known through his very extensive  
studies of Italian trecento painting.  
In his *Studies of Florentine Painting*,  
Professor Richard Offner, one of the  
leading authorities in this field, cites  
Professor Suida's *Florentinische Mater  
in der Mitte des 14th Jahrhunderts*, as  
an indispensable work. The author is  
also well known for his numerous  
articles in the English papers, and  
particularly for his studies on Gio-  
vanni Bellini, Velasquez and numerous  
other painters which appeared in the  
Burlington Magazine and Apollo. An  
English edition of Professor Suida's  
*Leonardo und sein Kreis* is scheduled  
for immediate publication. This will  
be of great interest for America, as  
the book gives particular consideration  
to numerous works from the circle of  
Leonardo, found today in American  
collections.—L. LOWRY.

Duke of Newcastle's Paintings  
Now Shown in Nottingham Castle

NOTTINGHAM.—The pictures from  
Clumber House, the Nottinghamshire  
seat of the Duke of Newcastle, which  
are to be exhibited for some years in  
the art gallery of Nottingham Castle,  
are now hung, writes a correspondent  
to *The Times* of London. There was  
a private view on September 27th, the  
public being admitted the following  
day.

When the Duke decided to close  
Clumber, the original intention was to  
store the paintings in London, but a  
suggestion was made that as Notting-  
ham Castle, which the corporation  
holds on lease from the Duke, was  
the original home of the family, a  
more interesting and useful purpose

would be served by exhibiting the  
paintings. The corporation have ac-  
cepted responsibility for the pictures,  
which they have insured for a very  
heavy sum, as the value placed on  
them amounts to some hundreds of  
thousands of pounds. The Art Com-  
mittee of the City Council were al-  
lowed complete freedom of choice,  
and at first they decided to accept  
only fifty paintings, as space was lim-  
ited, but by making various changes  
in the permanent collection at the  
Castle room has been found for eighty-  
four.

The following is a list of some of  
the pictures that have been hung:  
"Dead Game with Dogs," Jan Wee-  
nix; "Tasting," Rubens; "Portrait

of an Orator," Rembrandt; "Smell-  
ing," Rubens; "The Beggar Boys,"  
Gainsborough; "Playing Bowls," Te-  
niers; "Sigismunda," Guido Reni;  
"Nell Gwynne," Lely; "Flower Sub-  
ject," Jan Van Os; "Battle of the  
Boyne," van der Meulen; "Stag Hunt,"  
Wouwerman; "Portrait of Cardinal  
Imperialt," Domenichino; "Portrait of  
Rubens's Wife," Rubens; "The En-  
tombment," Van Dyck; "Portrait of  
Hogarth," Hogarth; "Queen Mary the  
First," Lucas de Heere; "Emperor  
Maximilian," Lucas Van Leyden; "Por-  
trait of Himself Painting His Mother,"  
Quintin Matsys; "Portrait of a Di-  
vine," Holbein; "John Holles, First  
Earl of Clare," artist unknown; "Wil-  
liam Cavendish, First Duke of New-  
castle," Dobson; "First Countess of  
Lincoln," artist unknown; "Edward  
Fiennes De Clinton, First Earl of Lin-  
coln," probably Holbein; "Henry  
Fiennes Pelham Clinton," style of  
Gainsborough; "Lady Frances Sey-  
mour Conway, Countess of Lincoln,"  
style of Gainsborough; "Charles the  
First," Van Dyck; "Charles the Sec-  
ond," Peter Lely; "Sir William Killi-  
grew," Van Dyck; "Georgiana, Lady  
Middleton," Romney; "Portrait of  
Himself," Jan Van Os; "The Brick-  
makers," Teniers; "Martin Luther,"  
Lucas Cranach; "Phillip Melanch-  
thon," Lucas Cranach; "Southwark  
Fair," William Hogarth; "A Forest  
Scene," van der Neer; "A Landscape,"  
Gainsborough; "The Return from  
Shooting" (introducing portrait of  
Duke of Newcastle and showing view  
of Clumber), Francis Wheatley;  
"Prince Rupert," Lely; "Robert  
Southey, the Poet," Thomas Phillips;  
"Duke and Duchess of York," Lely;  
"Two Children of James II.," Nicholas  
Largilliere; "Anne of Denmark," Cor-  
nellius Janssen; "The First Baron  
Brougham and Vaux," Sir Thomas  
Lawrence; "A Dutch Gentleman,"  
Backhuizen; "Louis XIV Directing the  
Siege of Marsen," Van der Meulen;  
"Portrait of Master Charles Hope,"  
Sir Thomas Lawrence; "Mr. Hope,  
of Amsterdam, playing Cricket," J.  
Sablet; "Jacob and Rachel," Girolamo  
Imperiali; "A View of Venice," Cana-  
letto; "A Flemish Village," Teniers;  
"Interior of Dutch Church," Rubens;  
"View on the Grand Canal, Venice,"  
Canaletto; "St. Mark's Square, Ven-  
ice," Canaletto; two landscapes by  
Poussin; two landscapes by Zucca-  
relli; "King Edward IV.," artist un-  
known; "Marquis of Granby," Rey-  
nolds; "Frances Lady Chandos" and  
"Edward Fiennes de Clinton, First  
Earl of Lincoln," artist unknown;  
"Lady Mary Churchill," artist un-  
known; "Sir Henry Guildford," school  
of Holbein; "Portrait of Himself,"  
Penni; "Interior of Apartment," Tin-  
toretto; "Lord Howard of Effingham,"  
artist unknown; "William Pitt," Wil-  
liam Owen; "A Battle Piece," school  
of Rubens; "Landscape," Teniers;  
"Crucifixion," artist unknown; "Carry-  
ing the Cross," artist unknown.

Several of the portraits have been  
chosen because of their local associa-  
tions. Among these are the members  
of the Newcastle family and Lady  
Middleton. The placing of the Van  
Dyck portrait of Charles I in Notting-  
ham Castle is especially interesting  
because it was on the spot where his  
portrait now hangs that he raised his  
Standard at the beginning of the Civil  
War.

PROPOSED TARIFF  
CHANGES

Mr. J. Friedenbergh, President of the  
Hudson Forwarding and Shipping  
Company, calls attention to proposed  
changes in the tariff on rugs and  
antiques.

"In relation to the U. S. Customs  
Tariff which is now before Congress,  
there are two proposed changes from  
the present Tariff," Mr. Friedenbergh  
said.

"In the present Tariff, all works of  
art, antique objects, etc., over 100  
years old, are admitted free of duty,  
with the exception of carpets and  
rugs.

"In the proposed Tariff now before  
Congress, all works of art produced

(Continued on page 21)



## BERLIN LETTER

**Sale of Drawings and Prints at  
Holstein and Puppel's  
The Simon Catalogue  
Berlin Museums Nearly Fin-  
ished  
Art Trade Financially Sound**

By FLORA TURKEL-DEBI

The rapid expansion of their business made it necessary for Messrs. Holstein and Puppel, dealers in and auctioneers of old prints, to move to larger quarters on Kurfürstendamm where adequate room is provided to accommodate the large audiences which attend the sales of this firm. Holstein & Puppel are to be congratulated on their choice, for the rooms are large and light, and they have been furnished to show to best advantage the interesting material which changes hands through the agency of this firm.

The new auction season at Holstein & Puppel will be ushered in from Oct. 31 to Nov. 2 with a sale of great importance which provides rich fare for amateurs of rarities in drawings and prints. The collection emanates from a castle in the west of Germany and its richness in rare specimens and wonderful proofs is due to the fact that it was formed about a century ago when such splendid material was more easily secured than now-a-days. The excellent state of preservation of all the items is due to their having reposed these past decades untouched and undamaged in their portfolios. In the following a few of the most important items are enumerated in order to give an idea of the comprehensiveness and rare quality of the material included.

Among the drawings is a very remarkable charcoal by Baldung Grien, depicting an old woman with a head-dress. It is done on a greenish background, and the power and intensity which run through every line and stroke give the design a very strong appeal. The collection includes further eight sheets by Boucher, the most important being a sanguine—a shepherd and shepherdess under a tree—which embodies all the ease and freedom of execution proper to this master. An item which is labelled "German XVIth century" is done in silverpoint, and depicts the "Head of Christ" in a manner which is reminiscent of Holbein's "Christ" in the museum in Basle. By Dürer is the portrait of a young woman done in charcoal heightened with white, resembling a sheet in the London print collection. There are several items by Jordaens which testify to his forceful and sure delineation and his compositional verve. Among Adrian V. Ostade's drawings one is especially pleasing: it represents the interior of a peasant house and is done in charcoal and ink. In such superior quality it is a rarity on the market. Special attractions for connoisseurs are also pen and ink drawings by Rembrandt and Titian, which worthily represent these two giants in art.

There are, further, the prints which call for comment; however, only a brief summary of a few characteristic items can be given. There is the series of Dürer's engravings of the "Passion" in a complete file of fresh and clear proofs on undamaged paper. Single sheets are the "Christ on the Cross" of 1508 and "St. Anthony," both remarkably fine prints. Also "Apollo and Diana" and the "Dream" are present in wonderful proofs, rarely available in such superior quality (the latter on paper with the high crown). The much sought after prints of the "Promenade" and "The Knight, Death and the Devil" are included in specimens which beat anything that has lately appeared on the market. The "Coat of Arms with Cock" and "Coat of Arms of Death" are included in superlative examples. The famous sheet "Le Bouvier" by Claude Lorrain in splendid condition, is another asset of the collection. Several items by Hendrick Goltzius appear for the first time on the market, and others are extremely rare and in an excellent state of preservation. Early states of Adrian van Ostade's favorite themes in clear and fresh proofs also come up for sale. A great surprise for collectors and amateurs will also be the quantity of Rembrandt prints in rare states and in excellent condition that are being offered. The famous self-portrait of 1645, "Rembrandt Drawing," is included in an early state, and also the second state of the "Self-portrait" of 1630 (B24) will arouse the interest of connoisseurs. Of this print only two other

specimens are known to exist. "Abraham's Sacrifice," "The Triumph of Mordechai," "The Flight into Egypt" are brilliant proofs with the burr left to strengthen the shadows. Also the proof of "La petite Tombe" profits by the picturesque effects caused by plenty of burr. Among noteworthy items are further "The Hundred Guilder Piece" (in second state), "St. Jerome," unfinished (rarely on the market), "The Mill" (with large margin), "Portrait of Jan Lutma" (second state). Schongauer prints include "The Scourging" and "The Resurrection" in immaculate specimens. The "Madonna with the Apple" (B28) is included in a specimen with full margin, and also the "Christoferus" of this collection is a splendid proof with large margin. Among the greatest rarities is Schongauer's "Sudarium," a good example of which reached, in 1891, the sum of M2440. Mention should further be made of the print "St. Barbara" which is a specimen with large margin to plate mark.

The catalogue of the Dr. E. Simon collection which will be sold on October 10th and 11th at Cassirer's is now at hand. The work that has here been accomplished transcends in every respect the average catalogue compilation. It goes without saying that the lettering, spacing, and the plates are excellent, and that the two volumes have been gotten up with every possible care and attention.

Dr. M. I. Friedländer is the author of the preface, and he also described the paintings of the collection, a fact that gives the catalogue a permanent value as a scientific work of reference. The treatment of the other parts of the catalogue has been also entrusted to specialists who have been chosen from among the close collaborators of Dr. von Bode who had such an active part in the forming of this collection. In this catalogue a worthy and congenial monument has been erected in honor of this aggregation's two creators—the late Dr. Simon and Dr. von Bode.

The new museum buildings in Berlin are steadily progressing. Building activities must be accelerated as much as possible in order to be able to keep to the term fixed for the opening. This is the fall, 1930, the date of the hundredth anniversary of the founding of the Berlin museums. An international assembly of guests will attend the festivities arranged for the celebration of this event. The installation of the Pergamon museum is, as previously reported, almost terminated, and the work of setting up the exhibits has been started at the "Deutsche Museum." Architectural fragments and sculptures built into the walls have already been installed. The south wing of the establishment is destined to house Islamic art and objects from the Near East. From both the north and the south wing connecting passages are being built to the "Kaiser Friedrich" museum and to the "Neues Museum" respectively.

The financial difficulties of a Berlin auction house have given rise to alarming news concerning the situation of the German art trade in general, which is said to be extremely critical. It should at once be emphasized that the sinister conclusions which have been drawn from the above mentioned regrettable fact certainly are too pessimistic. For is a house dilapidated when a brick comes down from its roof? Surely the economic situation in Germany is not too easy, but the break-down of the firm of Henricl which, by the way, specializes in autographs and books, is not apt to shake the Berlin art market. Indeed, there can be no question of a crisis, and the news of banking credits being stopped to Berlin art dealers is, I hear on excellent authority, erroneous. It is, on the contrary, an often discussed fact that the art trade in Germany is enjoying great prosperity in spite of the shortage of money and many other economic handicaps which make themselves felt in many quarters. This is to a large extent due to the fact that Berlin has become an important center for high class art of every field and kind. The important auctions that have been held in Berlin recently have largely contributed to her reputation as an excellent market, and have won her the confidence and co-operation of international art circles. Nothing has been heard of difficulties in the financial settling of these transactions—why then take the misfortune of an individual firm as a sign of general disaster?

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## ITALIAN LETTER

Ptolemy Will Found at Cyrene  
IIIrd Century Stele Is Unearthed  
Recent Discoveries at Herculaneum

## Excavations in Trent Yield Roman Ruins

By K. R. STEEGE

Interesting archaeological discoveries in Italian territory are matters of almost daily occurrence at the present time, one of special importance being that recently made at Cyrene, in northern Africa, in the Italian possessions there. A special mission has been at work for some time in this region, and its efforts have been richly rewarded by the finding of unusual remains of the ancient Roman civilization.

The latest find consists in a slab of marble, in perfect condition, on which is cut the will in which Ptolemy VIII (Evergete II), nicknamed Physcon, King of Egypt and of Cyrene, left his kingdom to the Romans in case of his death without heirs. As is known to scholars, Ptolemy Physcon, who lived 116 B. C., was succeeded on the throne by his natural son Apion. Apion dying in the year 96 B. C., Cyrene passed into the hands of the Romans.

This tablet forms a document of

exceptional importance, illustrating not only the history of Cyrenaica, but also the Roman policy in the Eastern Mediterranean and settles definitely the question of the passage of Cyrenaica under the Roman dominion. Thus the historical tradition is confirmed in regard to the will of Ptolemy, a tradition declared to be false during the last century. A copy of this ancient will is about to be published in the *Africa Italiana*, a review which gives the news of archaeological discoveries in the colonies.

At Goreto along the river Po, a large funeral monument (a stele) of the IIIrd century has just been found. It is more than three meters high and is adorned with a bas relief and with twisted lateral columns. Besides this there have been uncovered five complete Roman tombs, containing skeletons, two marble tablets with inscriptions, and numerous fragments of Ionic columns.

The superintendent of antiquities and excavations of Bologna has sent experts to the place who have confirmed the importance of these finds. The excavations are being continued.

Interest in the discoveries at Herculaneum has not diminished and the work of excavation goes steadily forward. Now the work for the foundation of the large monumental entrance to the dead city has begun, an entrance which will open on the *Corso Ercolano* at Resina, the modern town under which lies a large part of the buried treasure of ancient times. This

new entrance to the excavations will have a classic form, suited to its surroundings and there will be a portico and a garden of plants connected with classic memories and writings. This monument, if it may be so called, will be unveiled on October 28th.

Within the ancient city the excavations are going on along the road through the smaller barracks, which have now been entirely freed from mud and lava. This ends at the limit of the ancient city with a sewer, as yet uncovered, which emptied into the sea.

Work is going on along both sides of another street, where the houses are being cleared of debris, and one of the most interesting, that called the house of the latices, is now completely clear and wonderfully restored. With infinite patience the workmen have surrounded with thick plates of glass the fifteen wooden steps of the charred staircase. The building has two floors and twenty rooms.

In a cubicle of this house were found the charred remains of two beds, and in another room with frescoed walls, has been discovered in a small votive altar with a terra cotta lamp before it.

In still another, besides a large disk of white marble there is a little marble table and the head of a curly haired boy, in wood. This last discovery is of extraordinary importance, not only on account of its fine workmanship, but because it is the first work of art in wood found at Herculaneum.

In this same house have been found many other objects of interest, such as bronze statuettes, small glass vases

and kitchen utensils, a plate, and a wooden windlass with a charred rope.

In an adjacent building a domestic altar and a sculptured head in marble representing Bacchus have been brought to light. In the house known as the *albergo* (hotel), three rooms fitted up for baths have been uncovered. These have pavements of marble with representations of dolphins. The walls were in a fine state of preservation. Other rooms are decorated in fresco, not in the red and black tints which are so common at Pompei but in other colors, among which green is predominant.

Opposite the *albergo*, another large and beautiful house is now being excavated. Already fine pavements in mosaic with geometrical designs, in perfect condition, have been uncovered. Here is a vestibule, the pavement of which is in black and white squares. A cubicle containing two beds has walls decorated with mythological pictures. This house has a peristyle with regular columns and a large garden which is now the object of special study.

It is a long jump from Herculaneum to Trent, yet here in the north of Italy have been found Roman remains as old as those which are now being brought to light in the buried city of the South.

During some recent work in digging for a new sewer in Trent, on the north side of the Palazzo Pretorio, at a depth of about four meters, have been found some large blocks of stone, cut into shape. At first it was thought that these belonged to some tomb of com-

paratively modern times, perhaps from some disused cemetery, but as the earth was cleared away, the base of an ancient gate of the city appeared. Owing to the importance of the discovery, Professor Ghislanzoni of Padua, superintendent of antique art, came to Trent, and he confirmed the supposition that it was really one of the bases of a city gate, built in Roman times.

The tower of the Palazzo Pretorio, which has always been considered to be of Roman construction, is evidently of a later date, since it was built over these bases of the gate with a foundation so shallow that the masons never reached the depth of these ancient stones.

Photographs of these interesting remains of Roman times have been made and will appear in several scientific reviews. The blocks of stone will be reburied for the present, though some small pieces of them and other objects of archaeological interest found near them will be brought into the Museum of the Castle of Buon Consiglio.

ART ASSOCIATION  
BUYS "OLD TAVERN"

THE interesting news comes from Rockport that the Art Association has recently acquired the famous "Old Tavern" there.

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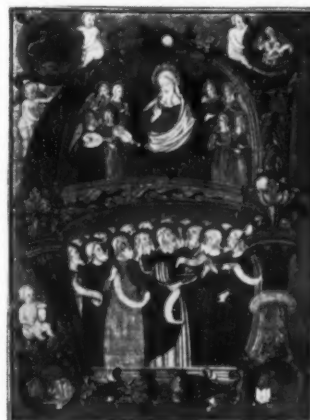
II. THE FAMOUS COLLECTION HORSTMANN of THE HAGUE (CHATEAU OUD-CLINGENDAAL) containing famous pictures f.i. from the POLES COLLECTION, (the portrait by LABILLE GUIARD or the Countess de Selve, Furniture from the DUTASTA and other collections, Extra specimens of Dresden and other porcelains, Famous French and English coloured prints, French and Flemish tapestries.

III. AN EXQUISITE COLLECTION OF EARLY ILLUMINATED MANUSCRIPTS from the XIth-XVth century, collected by a well known SWISS AMATEUR.

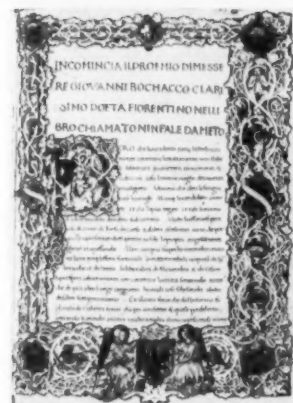
IV. SELECTION of the MOST IMPORTANT DRAWINGS by POLLAIUOLO, DURER, RUBENS, REMBRANDT and others from a well known Collection in Germany.



Single sheet from an evangelarium of the 11th century, English. An apocalyptic illustration with Bede.



Miniature by A. Havanti, 15th century. Gold and colors.



Title page of one of the most charming manuscripts of the time, about 1440. It contains the Pastoral by Boccaccio entitled Ameto.



Collection of the late Consul Horstmann, from his castle Oud-Clingendaal near The Hague. Portrait by Mme. Labille Guillard representing the Countess de Selve from the famous Poles Collection where it was sold for \$24,000.



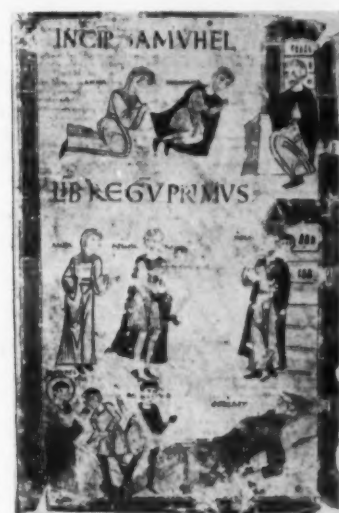
Collection of Prince Alexander Romanowsky, Duke of Leuchtenberg. This fine picture was attributed at the Exhibition of Russian Art Treasures in 1909 as Filippino Lippi. It was in the illustrated work on this Petersburg Exhibition published by Van Oest in Paris, 1910. 35x22 3/4 inches.



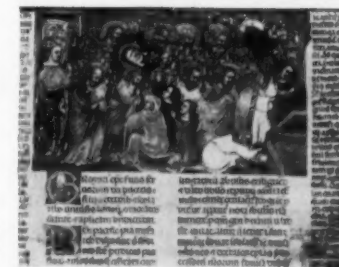
Francisco Botticini, L'assomption de la Vierge. The Virgin presenting St. Thomas with a belt. Collection of Prince Alexander Romanowsky, Duke of Leuchtenberg. Bought at the beginning of the 19th century, in Italy, by the Vice-Roi d'Italie and ever since in the Leuchtenberg family.



Nicolas de Neuchatel called Lucidel de Neufchatel. Brilliant red-wine coloring with gold. Duke of Leuchtenberg Collection.



Separate sheet, Carolingian Style 9th-11th century.



Miniature by Nicolo de Bologna in the Decretales by Gregory, 14th century.



Ivory plaque binding. Roman sculpture. Contains Evangelarium for Minister in Westphalia, 11th century.

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## LONDON LETTER

**Nevinson Praises the Dealers  
Westminster Abbey's Protectors  
Captain Victor C. Agnew  
Old Treaty House Paneling  
Wedgwood's 200th Anniversary  
Silver Trophies Bring High  
Prices**

By LOUISE GORDON-STABLES

C. R. W. Nevinson in a contribution to a London daily, expresses it as his opinion that "too many English artists fail because they object to paying wages to the salesman; few artists can make a clientèle and paint good pictures at the same time." And then he goes on to point out what immense fortunes such men as Matisse, Picasso and others of the best contemporary Parisian painters owe to the astute salesmanship of the French dealers and to say that "the English dealers are to blame for the fact that it is not realized

by the general British public that we have today in England an epoch of contemporary art which is as fine or finer than the contemporary art of any other nation in the world." He then mentions several contemporary artists who, he claims, compare favorably with the greatest among the XVIIIth Century British school, and ends his remarks with the statement that the sooner the public realizes the facts, the better it will be for its pocket and for the beautification of English homes.

There is no doubt that at present the outlook is exceedingly bright for good modern art. Even the Royal Academy (according to this artist, "an institution which caters chiefly to sightseers, and in the immediate past, ignored by the real picture-buyer") this season sold one-third of its exhibits! If it is not altogether the fact, as Nevinson states, that "the victory for the modern artist is now won," at least he is being treated with an interest which compares very pleasantly with the derision that was his portion not so long ago. For this we have to thank a few dealers who had the courage, the taste and the vision, to espouse the cause of modern art at a time when all three qualities were needed. It is a matter for all-round congratulation that the artist is realizing more and more clearly what the dealer of standing is able to achieve on his behalf. But unfortunately the modernist artist is often by no means an easy individual for whom to labor and it is he, rather than the average dealer, who has much to learn as to the rules of the joint game.

Serious as is the much discussed proposal to build a sacristy adjacent to Westminster Abbey, even this has its lighter side, though a sense of humor is not characteristic of such folk as deans and chapters. Mr. Raymond Henniker-Heaton, the ex-Director of the Worcester Museum, essayed a piece of lightheartedness in connection with

the controversy, and was unexpectedly treated with comic seriousness, the Press waxing hot and extremely inaccurate on the subject. The Dean of Westminster, all-powerful within the precincts of the Abbey, has been drafting his plans, irrespective of the fact that the Isis Window will thereby be affected, and that the newly-formed Council for the Protection of Westminster Abbey, (of which Mr. Henniker-Heaton is an active member) is much opposed to the proposition. More in sarcasm than in seriousness, the latter suggested in a letter to the press that if England has no use for the Window, America might like to acquire it. Was it to be taken out intact and sold? Because he was at one time art-director to an American Museum and is still its foreign art adviser, his letter was taken up as "news" and the conclusion was hastily arrived at that the New England gallery was to be the window's ultimate destination. At any rate the little misunderstanding has not been without its fruit, for so much attention has been centered on the situation that it is possible, that should the activity of the Council not succeed in achieving its aim, pressure may be brought to bear on Parliament to pass an act making Westminster Abbey a national monument and so inviolable.

By the death of Captain Victor Charles Agnew, a partner in the firm of Christie's, London loses one of its foremost authorities on old engravings, a connoisseur of silver and furniture and a greatly respected and appreciated member of her art-world. He was a son of Mr. Walter Agnew, and a grandson of the late Sir William Agnew, and was educated at Rugby and Cambridge with the end in view of eventually taking up his post with the great auctioneers. The War interfered for a time with the project and it was malaria contracted during the years of fighting which undermined his health. His twelve years of service at King

Street were marked by a conspicuous courtesy, kindness and urbanity, and he will be greatly missed.

The name of the London dealer by whom the historic paneling in the Old Treaty House in Uxbridge has been bought, has not so far been made public. The house dates from the latter half of the XVIth century, and was the scene in 1645 of the conference between Cromwell and the Commissioners of Charles I. The local authorities some years ago made efforts to secure the building, originally known as the Place House, for the town but were unsuccessful. The paneling is of oak of much elaboration and beautifully carved in the borderings and pilasters. Its handmade nails joining the various portions were found to be in perfect condition, so that when reassembled the paneling can once more be fixed with them.

Next May, being the bi-centenary of

the birth of Josiah Wedgwood of Burslem, Stoke-on Trent will celebrate the event with a super-exhibition of English Pottery, including a complete show of Wedgwood ware from the days of its original output to the present day. It is anticipated that the exhibition, which is to be supplemented by a pageant illustrative of incidents in the life of the great potter, will bring to Staffordshire enthusiasts from all corners of the globe.

The vogue for the sporting print has been with us for some time and amazing have been the prices fetched at auction both for these and sporting paintings. But it is sporting silver that is now bringing sensational sums. As much as £5,000 has been given for an XVIIIth century gold cup presented by Queen Anne to the winner on a racing-field and a smaller specimen, the gift of a contemporaneous Duke of Buccleuch, has been sold for £1,621.

RARE MANUSCRIPTS  
IN MULLER SALE

AMSTERDAM.—Among the numerous November sales announced by Frederik Muller of Amsterdam, one of the most important appears to be the dispersal on November 22nd of a collection of manuscripts with miniatures, dating from the Xth through the XVIth century. Included in the sale are sixty missals, antiphonaries and graduals and sixty-four initialed pages, the majority with musical notations. The collection was formed by a Swiss amateur.

The preliminary brochure issued by the galleries illustrates some of the most important specimens. Among these the very early examples are particularly noteworthy, especially a colored miniature on parchment, depicting the Apocalypse of Bede, English of the XIIth century, and a sheet in the Carolingian style of the XIth century, also in color on parchment. A XIIth century New Testament, the binding inset with a Roman ivory plaque appears to be one of the outstanding items of the sale. This rare item comes from the monastery of St. Mauritius extra Muros in Munster, Westphalia. Also of the XIIth century is a French Book of Proverbs of Paris workmanship.

Of the XIIIth century there are illustrated two exquisite initialed pages from a 1256 gradual of Umbrian workmanship and an elaborate, yet finely balanced page from an antiphonary. Among the notable illuminated pages of later date are a miniature by Nicolo da Bologna, from a large Decretals of Gregory manuscript, an initialed page in gold and colors by Francesco di Bartolo and miniatures by a pupil of the "Hausbuchmeister" from a *hymnarium ad usum Diocesis Spirensis* of the XVth century. A XIVth century French septemtrionale manuscript has miniatures by Pierart Dou Thielt.

Other striking items are the *Ameto* of Boccaccio, an Italian manuscript of about 1400; the eleventh book of Tacitus, a manuscript on vellum with miniatures, about 1400, dedicated to Alphonse V of Aragon, King of Naples, and an illuminated Italian manuscript of the works of Petrarch of the XVth century.

Among the Italian missals are a XVth century Ferrarese specimen and a beautifully decorated large folio, probably Siennese work, about 1400.

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## VIENNA LETTER

**Death of Hugo Lachmann, President of the Vienna Künstlerhaus.**  
**Summer Exhibition of the Secession.**

By L. LOWRY

The Vienna Künstlerhaus has suffered a great loss through the death of its president, Hugo Lachmann. Herr Lachmann was always active in forwarding the interests of Vienna artists both locally and throughout the world. It was he who in the most unselfish manner took care of the gathering of material for the Chicago World Exposition on the occasion of the visit of the Director of the Chicago Museum, Mr. Harshe. Herr Lachmann's successor, Director Gerhold, is highly esteemed in the art circles of the world, as well as of Germany, for his successful promotion of Austrian art. The Vienna Association for Creative Art has found in him a worthy successor to Lachmann.

Early in August the great summer exhibition of the Vienna Secession was opened and included works by members, as well as guests. One of the paintings most deserving of mention is the large family portrait by Ferdinand Kitt, done in fresh, clear colors. He also shows his "Mother and Child," "St. Christofolus," and the "Deposition," which with their powerful composition and wonderful beauty of color produce a most distinguished effect. Further there should be mentioned the works of Sergius Pauser, among them "The Courtesan," a female nude in a Venetian setting with glimpses of water and characteristic houses. This work is one of the high points of the exhibition. The compositions of Oskar Laske are interesting, particularly the "Passage of the Red Sea," a work which reminds us of the Flemish masters of the XVIIIth century in its quiet colors and thoughtful composition. Also in the first rank is "Pandora" by Heinrich Krause. Franz Hayek exhibits his impressively composed "African Landscape." Franz Barwig, the well known sculptor, is represented by a series of his most successful animal carvings. There are also on view works by Dobrowsky, Klotz-Durrenback, Nissl, and Josef Bock.

## GALLERY NOTES

Mr. Arthur U. Newton has just returned from a three months' visit to Europe, including England, Holland, Germany, Czecho-Slovakia, France and Switzerland. He has secured a large number of paintings, chiefly XVIIIth century English portraits and sporting pictures, which will shortly be on exhibition in his studio at 665 Fifth Avenue.

Mr. A. H. Addison of Frost & Reed, Ltd., of Bristol and London, sailed on October 5th on his usual autumn trip to visit his many trade friends in the states. Frost & Reed are rigidly pursuing their policy of calling upon the trade only. Mr. Addison has lately become a director of the company, with whom he has been associated for about twenty-eight years, and it is well known in America that he is largely responsible for the firm's present policy.

Carlberg & Wilson, Inc., have moved into their new Galleries at 17 East 54th Street, where they are showing an important collection of old masters of all schools.

Dr. Eric Carlberg has just returned from Europe with a group of very attractive XVIIIth century English and French portraits which will be on exhibition at the galleries shortly.

Mrs. Richard T. Wilson is specializing in racing and hunting pictures of



"FAMILY PORTRAIT"

By FERDINAND KITT

Included in the New Secession Exhibition, Vienna.

well known English masters as well as sporting prints of all kinds, and has assembled a very interesting collection. Mrs. Wilson has some very important antique furniture which she is showing at the gallery.

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## National Academy Show to Open November 12th

The winter exhibition of the National Academy of Design will be held this year from November 12th to December 1st. Prizes include the \$1,000 Altman award, the Edwin Palmer Memorial prize of like amount, the Carnegie and Altman prizes of \$500 and several others of lesser amounts.

Conditions governing entry at the forthcoming exhibition are as follows:

Paintings intended for exhibition must be received at 210 West 58th street, New York, on October 28th and 29th only. Varnishing Day and private pre-viewing will be Monday, November 11th.

The only exhibits eligible are original works in oil and sculpture and etchings, engravings, drawings and prints in monochrome, by living artists, and which have never before been publicly exhibited in the city of New York.

No accepted work may be withdrawn before the close of the Exhibition, and all works must remain as placed by the Hanging Committee.

An agent of the Academy will attend to the sales of the works in the Exhibition. A commission of 20 per cent will be charged on all sales effected in or through the Exhibition, and all sales of works in the Exhibition effected during the course of the same shall be subject to this commission, whether made by the Academy or the artist. No work entered for

sale shall be withdrawn from sale dured, and afterwards removed by the exhibitor or his agent within the specified dates. No packing boxes, or crates, or parcel post packages will be received at the galleries.

All contributions will be subject to the judgment of the Jury of Selection as follows: Bruce Crane, N. A., chairman; Henry Prellwitz, N. A., secretary; Herbert Adams, N. A.; Cecilia Beaux, N. A.; Gertrude Fiske, A. N. A.; John Flanagan, N. A.; Kenneth Frazier, A. N. A.; W. Granville-Smith, N. A.; Abbott Graves, A. N. A.; Lillian W. Hale, A. N. A.; Philip L. Hale, A. N. A.; Charles W. Hawthorne, N. A.; Henry S. Hubbell, A. N. A.; Wilson Irvine, A. N. A.; John C. Johnson, N. A.; Ernest Lawson, N. A.; Harry Leith-Ross, A. N. A.; De Witt Lockman, N. A.; Hermon A. MacNeil, N. A.; John Noble, N. A.; Ivan G. Olinsky, N. A.; A. Primister Proctor, N. A.; William Ritschel, N. A.; W. Elmer Schofield, N. A.; Eugene Speicher, N. A.; Harry W. Watrous, N. A., and Mahonri Young, N. A.

The Hanging Committee: Henry R. Rittenberg, N. A.; Dines Carlsen, A. N. A.; and Mahlon Young, N. A.

Jury of Awards: Painters—Roy Brown, N. A.; Sidney Dickinson, N. A.; Ernest L. Ipsen, N. A.; Leon Kroll, N. A.; Robert H. Nisbet, N. A. Sculptors—Harriet Frishmuth, A. N. A.; Edward McCartan, N. A.; and Frederick G. R. Roth, N. A.

Exhibitors must write the letters A, B, C, I, M, P, S or W, on card attached to picture in order to compete for one or more of the following prizes, viz.: For the Altman Prizes (A). For the Barnett Prize (B). For



PORTRAIT OF A WOMEN

By GILBERT STUART

*This portrait will be illustrated by Mr. Sawitsky in his revised edition of "Gilbert Stuart." It is on exhibition at the Galleries of Carlberg and Wilson.*

the Carnegie Prize (C). For the Isidor Medal (I). For the Thomas R. Proctor Prize (P). For the Julia A. Shaw Memorial (S). Murphy Memorial (M). Palmer Memorial (PM). ing the course of the Exhibition ex-

cept on payment of the commission on listed price.

Proper entry cards must be obtained and carefully filled out.

The Academy does not collect or return exhibits. They must be delivered for the Watrous Medal (W). No prize shall be awarded to a work not properly entered in accordance with these directions.

The Carnegie Prize of \$500—For the most meritorious oil painting in the Exhibition by an American artist, portraits only accepted, the picture to be the property of the artist. The same artist may not receive the prize in two successive years, and not more than twice in all.

The Julia A. Shaw Memorial of \$300—For the most meritorious work of art in the Exhibition produced by an American woman who has not previously received the prize.

The Thomas R. Proctor Prize of \$200—For the best portrait in the Exhibition.

The Isidor Medal—For the best figure compositions painted by an American artist.

The Helen Foster Barnett Prize—For the best piece of sculpture in the Exhibition, the work of an artist under thirty-five years of age who has not previously received the prize.

The Altman Prizes of \$1,000—For a figure or genre painted by an American-born citizen.

The Altman Prizes of \$500—For a figure or genre painted by an American-born citizen.

The Elizabeth N. Watrous Gold Medal—May be awarded to a work in sculpture without restriction.

The J. Francis Murphy Memorial Prize of \$150—For the best landscape in the Exhibition by an artist who has not passed his forty-first birthday on the date of the opening of Exhibition to the public.

The Edwin Palmer Memorial Prize of \$1,000—For the best marine painting in the Exhibition.

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## RECENT CHANGES IN THE LOUVRE

M. Henri Verne, the energetic director of the French National Museums, is untiring in his efforts to improve and add to the collection of the Louvre Museum—efforts which should earn for him the gratitude of art lovers all over the world.

Among the latest improvements at the Louvre Museum, according to the *Paris Daily Mail*, that on the ground floor is very happily conceived. Hitherto, the visitor arriving at the main entrance in the Place du Carrousel found himself confronted by a blank wall, with two big galleries running to right and left. This wall has now been done away with and the Riding School of the Prince Imperial, which was behind, has been converted into a gallery, similar in style to those on either hand and running right through the building down to the banks of the Seine. The visitor has now a wide space, stretching away from the main door, facing him when he enters the Museum, and it is easy to see how this new arrangement, which enables people to enter and leave on both sides of the Louvre, facilitates the circulation of visitors.

Before passing from the subject of the Louvre we must touch upon the new acquisitions in the Salle Denon. Here are now to be found some of the sketches and drawings by Ingres bought at the Lapauze sale, which are a welcome addition to the already fine collection of this artist's work which the Louvre possesses. There is also a fine picture by Demarne (1744-1829), whose rustic subjects are treated with such talent and care, and a charming canvas by Boilly "La Main Chaude."

The most interesting items in this new series are two small primitives of the Avignon School of the XVth century, painted on gold, "Pieta" and "The Passion."

## PLAZA ART ROOMS ENLARGE GALLERY

The Plaza Art Rooms, Inc., have remodeled and enlarged their galleries at 9 East 59th Street in expectation of sales even more important than those held last season. Among the New York art auction houses Plaza last year ranked third in volume of business and the merger of the American and Anderson Galleries cannot fail to increase its prominence. By the rearrangement of several galleries a sales room with a seating capacity of between three and four hundred, tastefully decorated and and finely equipped has been created and a setting provided for exhibitions of first rate collections.

One of their first sales of the new season will be that of the complete stock of Dabissi-Basse, dealers in antiques, who have retired from business. Credenzas, altar frontals, terra cotta groups and textiles are included in this collection which will be sold on October 9th, 10th, 11th and 12th. The exhibition before the sale will open on October 7th.

## PROPOSED TARIFF CHANGES

(Continued from page 14)

prior to the year of 1800, with the exception of carpets and rugs made after the year 1700, are to be free of duty.

"You will note in the proposed new Tariff 'works of art, etc., over 100 years old,' has been changed to read 'works of art produced prior to the year of 1800.'"

"Carpets and rugs in the present Tariff are dutiable, independent of the year of production, while in the proposed Tariff carpets and rugs will be admitted free if produced before the year 1700."

"Also, special reference has been made that Gobelin tapestries used as wall hangings are to be free of duty."

## FINE VAN DYCK IN MULLER SALE

AMSTERDAM.—The preliminary illustrated brochure of sales to be held by Frederik Muller of Amsterdam from November 19th to 22nd has been received. Included in this series of sales are paintings and porcelains from the collection of the Duke of Leuchtenberg, a fine Van Dyck, the property of Countess de R., some four hundred paintings, pieces of furniture, porcelains, tapestries and prints from the estate of the late J. J. E. Horstmann, and a group of drawings by masters of the XVth to XVIIth centuries. The remarkable manuscript collection of a Swiss amateur, also to be sold in this series, is reviewed separately in this issue.

From the Leuchtenberg collection is a charming Annunciation which since the St. Petersburg exhibition of 1909 has been attributed to Filippino Lippi and an "Assumption of the Virgin," by Botticini. There is also an interesting three-quarter length portrait of a woman by Nicholas de Neuchatel.

The Van Dyck portrait, presumably a likeness of Gian Francesco Brignoli, comes from the collection of Countess R. It is a full length characterization, marked by great dignity and

restraint. The white pillars and arches of the background emphasize the dark gravity of the subject's face, accentuate the flowing simplicity of the silk robes. There is in this portrait little of the facile flattery to be found in so much of the work of Van Dyck's English period, despite its technical brilliance.

From the Horstmann collection is a portrait of the Countess de Selve by Mme. Labille Guillard, done in 1787, as well as a pair of interiors by De France, a landscape by Berckheyde and a dancing scene by Palamedesz.

Some handsome furniture and rare porcelains are features of the Horstmann collection. Among the fine Regence pieces are a pair of rosewood bookcases, and a salon suite covered in Chinoiserie needlework. Several XVIIIth century signed pieces are found, among them a Louis XV secretary by Lacroix, and a table-bureau of the same period signed by Rochette. Louis XVI mantel ornaments in gilt bronze and a delightful group of Saxony porcelains, are further features of this part of the sale. Among the tapestries is a fine Beauvais weave by Behagle.

The brochure of the drawing sale, which features examples by Pollaiuolo, Durer, Rubens, Van Dyck, Rembrandt, Burckhardt, etc., is illustrated by a pen drawing by Pollaiuolo, "Hercules and Anteus" and by a Durer study for the "Feast of the Rosary" in Prague.

## HULL HONORS SIR JOSEPH DUVEEN

HULL, ENGLAND.—Sir Joseph Duveen, New York and London art dealer and connoisseur, received the freedom of this city, where he was born, at ceremonies in the City Council on September 23rd, according to a wireless to *The New York Times*.

While Lady Duveen and their daughter looked on from the crowded council chamber, the Lord Mayor handed to Sir Joseph a silver casket containing a ceremonial scroll, which praised him as a distinguished son of Hull who had rendered conspicuous service to

## GALLERY NOTES

Several of the New York galleries have either moved to new quarters or made extensive alterations. Among them are the Ferargil Gallery, which has completely redecorated its sculpture gallery; Knoedler and Company, Arthur Goetz and Ralph Chait, who has taken a new and larger gallery at 600 Madison Avenue.

the advancement of art, not only in England but in the United States.

"We feel, in conferring this freedom upon you, that we are doing it in recognition of your magnificent service to the State," the council said.

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## First Sale at American Art On October 15th

A sale of particular interest to decorators is the opening sale of the season at the newly amalgamated American Art Association, Anderson Galleries, Inc., Madison Avenue, 56th to 57th Streets, New York City. Comprising furniture, textiles, tapestries, Oriental rugs, table porcelain, glassware, rare silver, paintings, miniatures, and other art objects, it embraces property from the estates of Agnes C. Rice, Mrs. H. E. Verran, and several other persons. The collection goes on exhibition October 12, to be dispersed in five afternoon sessions, on successive days, October 15 to 19 inclusive.

The decorative oil paintings of the English, Flemish, Dutch and Italian Schools and some by modern Americans, include two by Irving Couse, N. A. One, "The Hunter," shows a swarthy youth kneeling at the foot of a tree, bow and arrow in left hand. At right a stag and a hind are approaching the far edge of the blue water of a lake, in a sunlit clearing, stealthily watched by the Indian; the other, "A Navajo Weaver," shows a squaw squatting before her loom.

Especially noteworthy are the eight bronzes of American and American Indian subjects in the Verran collection. Two by Frederic Remington are the well-known equestrian groups, "Rattlesnake in the Path," and "Broncho Buster." "The Sun Vow" by H. A. MacNeil shows an Indian brave seated cross-legged on a rock. At his left the figure of a youth holds a bow aloft, while both gaze tensely toward the sun. Fraser's equestrian group, "The End of the Trail," (1918) portrays an Indian brave sitting in drooping posture astride an ambling horse with shaggy mane. A bronze group, by H. K. Bush-Brown, showing the erect figure of a squaw bearing her papoose on her back; a bronze bust, by A. A. Weinman, of Chief Blackbird, Ogalalla Sioux, in feathered headdress; and a bronze statuette, by C. H. Humphriss, of an "Indian Brave" (1906), nude to the waist and wearing buckskin breeches, standing poised on toes, hands with upturned palms outstretched, are other important bronzes in this collection. The Verran collection also includes very interesting Indian basketwork and pottery, most of the important tribes being represented.

The antique and modern furniture, European and American, comprises French, Spanish, Italian and English pieces, a group of English XVIIIth century furniture, Chippendale, Hepplewhite and Sheraton, including an important Hepplewhite sideboard and Chippendale chest-on-chest. A very fine Spanish vargueno is in the Spanish group.

The collection of Oriental rugs is exceptionally fine, including Khirman, Khorassan and Sarouk with four or five fine Agra carpets. In the textiles, brocades, damasks, velvets and embroideries, are many beautiful

## Book Sales Announced by American Art

Announcement of the plans, as far as they have been settled for this present season at the Brooklyn Museum, has just been made. The first event of importance will be a dedicatory recital on the large pipe organ which has been presented to the Museum by Mrs. Edward C. Blum, wife of the President of the Brooklyn Institute of Arts and Sciences. This is scheduled to occur on the afternoon of October 28th when Dr. Lynwood Farnum will give the recital and the organ will be accepted for the Museum by a City official who is a member of the Board of Trustees.

In the Department of Fine Arts the first event will occur in November. The painting galleries will be occupied by the work of New York public school children to show how the art appreciation courses in the schools are carried on. The results of the courses will be illustrated by examples of

chairs, table covers, etc. There is also a good group of framed antique needlepoint pictures. A silk woven XVIIIth century Brussels tapestry entitled "La Chasse aux Cerfs" and another called "Scene de Moisson;" two XVIIIth Century Lille garden tapestries attributed to Werniers looms; some Flemish and Aubusson examples, are high spots in the tapestries. There is also a very interesting group of Nurnberg and Augsburg XVIIIth century elaborate table silver. There are approximately 1500 numbers in the lengthy catalogue.

pupils' work. In December an event of extreme importance will be the presentation to the public of a large section of early American rooms arranged on a unique plan. At the same time the painting galleries will exhibit the most complete collection of the works of the late Walter Shirlaw ever gotten together. In conjunction with this will be shown the work of students of the summer class of the Art Department of the Brooklyn Institute of Arts and Sciences, of which Dr. John R. Koopman is the head.

The season has already started in the Print Department where an exhibition of recent accessions has been arranged. This will be followed by a showing of modern Norwegian prints from the middle of November to the end of December. After this will come the Annual Exhibition of the Brooklyn Society of Etchers which will open on January 7th and extend to January 31st.

The next event of great importance will be the opening of the Belgian Exhibition of Fine Arts, a large show sponsored by King Albert of Belgium, the Belgian Government and the Belgian Ambassador to the United States, the largest entirely Belgian show ever seen in this country. This will open January 20th and be on view through February.

Another event which depends upon the completion of installation work and is, therefore, indefinite as to date, is the presentation to the public of the Japanese gallery which is undergoing complete re-arrangement. The result will give the public an idea of the richness and extent of the Japanese collection which it has never had before.

Plans for the late winter and spring

are not so far advanced as the above but three events have been announced. In March a splendid exhibition of art objects from Java and Bali will be arranged by Mr. Tassilo Adam, Associate Curator in charge of Oriental Art. It will consist of his collection of batiks presented to him by the sultans of Java, Javanese paintings, casts of

sculpture from the temples of Borobudur, Buddhist images, Javanese puppets, and Balinese idols. Plans are being considered for a general exhibition of textile art some time during the season and in the late spring it is planned to arrange an international exhibition of both indoor and outdoor sculpture.

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## Brooklyn Museum Announces Plans for Coming Season

First information regarding sales of books and prints at the newly amalgamated American Art Association, Anderson Galleries, Inc., Madison Avenue, 56th to 57th Street, New York City, discloses that the collection of first editions of American and English authors, formed by Clyde C. Rickes of Indianapolis, Indiana, together with a number of private press books and early American imprints, will be dispersed on October 16th and 17th, in the afternoon. Emerson, Hawthorne, Holmes, Longfellow, Lowell, Riley, Scott and Whittier are well represented. First editions of Thornton Wilder, with three copies of the first edition of "The Bridge of San Luis Rey;" Joseph Conrad; Sir James M. Barrie; Rudyard Kipling; George Moore and George Bernard Shaw are included in the collection.

A portion of the library of Albert M. Todd, of Kalamazoo, Michigan, will go on exhibition October 16th, previous to dispersal October 22nd, 23rd and 24th in afternoon sessions.

Included are incunabula, of which has been arranged a group of one

hundred books representing typographical achievements of the first century of printing; many fine specimens of Persian, Arabic and Latin manuscripts; colored plate books; private press books; early editions of the famous Greek and Latin classics; fine copies of Gould's magnificent ornithological works; Kingsborough's "Antiquities of Mexico," and many other important works.

The library of Ollie Seaman Norwood (Mrs. Carlisle Norwood), of New York City, will be sold by order of the Fifth Avenue Bank of New York, executor, on or about October 29. Additions from other private libraries will be dispersed at the same time. Mrs. Norwood's books include library sets of standard authors; private press books; books on art, artists, etching, engraving, and printing.

Fine Currier & Ives prints, in the collection formed by the late Col. J. Philip Benkart, of New York City, will be dispersed on the evenings of November 12th, 13th and 14th, after exhibition since November 7, by order of the executors, Mrs. Ann S. Benkart, John S. Iselin and Rodman Fay.

With these outstanding prints, will be dispersed other items, all Americana, including a painting of "Perry Transferring His Flag to the 'Niagara'"; New England tavern signs of painted wood; and an old iron weathervane in the form of a locomotive. Rare historic prints are numerous in the Benkart collection. Among the Currier & Ives lithographs is a framed composite print giving the spectator a view of the face of Lincoln, Sherman or Grant, as the print is approached from one angle or the other. This effect is achieved by the manner in which the print is cut in strips.

### Shaw Comments On Prices for Works of Art

LEEDS, Eng.—Mr. George Bernard Shaw, in a note which he has written in connection with what is called a "Woolworth" Exhibition of pictures by Gertrude Harvey—it will be possible to buy any picture in it for £5—has something to say about art prices.

"In the economics of fine art there is no more tragic chapter than the history of prices," he states. "All my life I have been confronted in picture

galleries with price lists conceived in hundreds of guineas attached to pictures for which no sane person, even of the millionaire class, could be expected to sacrifice more than £5, and outside the galleries with seedy artists, starving artists, borrowing artists, begging artists, stealing artists, drinking and drugging artists, despairing artists, and dying artists, whilst on the pavement sat the screevers to whom they snobbishly denied the name of artists, with pennies enough pouring into their caps to save them quite comfortably from the razor, the pistol, and the gas stove.

"Wisely did Mr. Tonks say when Mr. Roy Whistler painted the walls of the Tate Gallery at so much per square foot like an honest tradesman, 'Artist, your place is in the kitchen.'

"The Irish poet Yeats, whose name Englishmen sometimes rhyme to Keats (an error excused by a natural association of ideas), has told us how his father, a portrait painter of genius who held his own with G. F. Watts, was led by the hundred guinea mania to believe that he could afford to spend more than three months painting a single landscape from nature.

"But at the end of the three months spring had changed to summer, which involved painting for another three months. By that time summer had changed to autumn. Before the neces-

sary readjustments were complete the snows of winter had changed the landscape out of recognition. Yeats pere was therefore obliged to live by painting portraits, as the subjects remained fairly stable for comparatively long periods. Only as they refused to give him sittings (as well as guineas by the hundred), he had to learn his business properly and polish off his job in a reasonable time as a house-painter must.

"Mrs. Harvey is a flower painter. Now there is no nonsense about flowers; they cut down the three months available for the landscape painter to three days or less. Recognizing the quality of Mrs. Harvey's work, I called her attention to that great American genius, Mr. Woolworth.

"I reminded her that I, Bernard Shaw, had been glad to receive £5 for so many of the best criticisms I ever wrote, and that George Russell, the painter, supported A. E., the poet, by editing a paper on week days and on Sundays painting an Irish (or Tir Nan Oge) landscape of extraordinary quality for which he easily found a purchaser at £5."

This first one woman show of £5 pictures will be held in the practice room of Miss Harriet Cohen, the pianist, at 13, Wyndham Place, Bryanston Square, for a week beginning Oct. 1.

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A delicate Georgian green wall and interesting fire place give to the first gallery the atmosphere of an old English dining room which is further enhanced by the dining tables set with fine old English silver and china. Cases containing additional china and quaint decorative pieces are charmingly arranged. The adjoining rooms, hung with taupe velvets, carry out the unified impression of the entire floor. Here attractive paintings of the English and other schools and a delightful selection of furniture suggest a drawing room. A sanctum in the rear holds many of the choicer paintings which may be seen upon request.

## WATER COLOR SHOW IN PHILADELPHIA

PHILADELPHIA. — The Pennsylvania Academy of the Fine Arts and the Philadelphia Watercolor Club announce that under their joint management an exhibition of original work by living artists in watercolor, black and white, pastel or drawing with pencil, crayon or pen, or illustrations in whatever medium, and not before publicly shown in Philadelphia, will be held at the Academy, beginning Sunday, November 3rd and ending Sunday, November 8th.

All work intended for exhibition must be entered upon regular entry cards, which must be properly filled in and sent to the Academy by Wednesday, October 9th. Special care should be taken in making entries. Entry cards may be obtained from the Academy.

A prize of \$200, known as the Philadelphia watercolor prize, is offered this year by friends of watercolor painting. This prize will be awarded to that American artist or resident foreign artist showing the strongest watercolor or group of watercolors in the exhibition.

Through the liberality of Charles W. Beck, Jr., a prize of \$100 will be awarded to the best work in the exhibition that has been reproduced in color for the purpose of publication. To be eligible for this prize the fact of the reproduction of the work must be noted on the entry card, which must be accompanied by a proof of the reproduction in color. The prize will, however, be awarded on the merit of the picture itself.

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## SAN FRANCISCO

The opening exhibition of the Galerie Beaux Arts is now on view. Probably the outstanding canvas in the show is a fine landscape by Gottardo Piazzoni. Other interesting works include a still life by Dorothy Simmons, drawings by John Howard and Maynard Dixon, a study of hills by Charles Stafford Duncan, contributions by Rinaldo Cuneo, a vigorous nude by Lucien Labaudt, a striking canvas by Rowena Abdy and a fine head of the poet, George Sterling, by Ralph Stackpole.

The exhibition of oil paintings by Alma Glasgow White opened recently at the East-West Gallery. Miss White's paintings deal with a variety of themes, mostly landscapes and nature studies.

Japanese prints are being shown at the Gump's art gallery.

Etchings and prints are the offering in Paul Elder's gallery.

Donald Harper Works is exhibiting a set of watercolors at Blanding Sloan's studio and workshop on Washington Street. Many of these paintings were done in New York and in Florida, and show scenes of city life and of the tropical landscapes. Some are sketches of mountains.

The exhibition of work by Gordon Coutts in the S. & G. Gump Galleries presents recent canvases by this artist, who formerly lived and worked in this region. For several years Coutts has been away from the bay region, first in Europe, then in North Africa, then in Mexico and, at present, in the desert country of Southeastern California. Examples of his work in all of these places are shown in this quite broadly representative exhibition.

This exhibition will be followed by etchings by Henri de Kruif of Los Angeles and portrait sketches by Raine Southwell.

Madam Galka E. Scheyer's children prodigies have painted a new crop of pictures. These are being exhibited at the Oakland Art Gallery, and are drawing commendations.

Woodblock prints by Simon Howard are on view at the Courvoisier Little Gallery. Howard is sophisticated in the literary manner and depicts themes from Rabelais, Voltaire, Sudermann, etc.

## OMAHA

Seventy paintings and drawings by H. Ary Stillman were shown during September at the Art Institute of Omaha. Some of the most recent work of Mr. Stillman, done at Santa Fe, New Mexico was a part of the group of oils. Several phases of his work were seen and a variety of locality, as it is the practice of this painter to make use of the vicinity in which he exhibits as a source of ideas for new canvases. He exhibits Palestine; Tulsa, Oklahoma; France and Santa Fe with the same poetic appreciation yet each is distinctly individual.

Classes for children and adults, conducted by the Art Institute, will open during the first week of October and continue through the winter months. Radio talks given weekly will treat a variety of subjects pertaining to art and the activities carried on by the Art Institute of Omaha.

## AKRON

"Great art for little purses" and painting by Cleveland artists comprise the exhibits which Theodore Handford Pond, the new director of the Akron Art Institute, arranged for his first show in the Institute during September.

Other exhibits on view in the city include the annual exhibition of prints by members of the Portage Camera Club, 37 S. Howard street, and paintings by R. Nicholas Petkovich of Clairton, Pennsylvania, in the gallery of Griner's Art Shop.

The exhibition of works by Cleveland artists is a collection made up for a tour of important art centers and Akron has been chosen as the starting point.

## NEW ORLEANS

The Arts and Crafts Club of New Orleans has announced the opening of its season on October 4th with a Members' Show. It opens its school, called the New Orleans Art School, on October 5th. The Delgado Museum of Art has sent out a bulletin with a schedule, with exhibitions arranged for the season. The outstanding date in its roster is the convention and tenth annual exhibition of the Southern States Art League, in April. The active members of the League, which list comprises the foremost artists of the South, are urged to plan their best work for this exhibition.

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## OAKLAND

Fifteen prizes amounting to \$750 were awarded at the annual exhibition of paintings at the California State Fair. The prize winners are as follows:

Figure paintings—First prize, "Portrait," by Constance Macky; second prize, "Treasure Jar," by Matteo Sandona; third prize, "Madam X," by Mary Young-Hunter.

Figure compositions—First prize, "The Hamachi," by Gordon Coutts; second prize, "Body and Soul," by A. Melvill; third prize, "The Plowman," by Herman Struck.

Decorative compositions—First prize, "A Grove of Eucalyptus," by Cornelis Botke; second prize, "Navajo Pastoral," by Laura Adams Armer; third prize, "The Painted Shawl," by Nell Walker Warner.

Landscapes—First prizes, "Moonlight, Carmel Highlands," by E. Charlton Fortune, and "Santa Barbara Hills," by Carl Oscar Borg; second prizes, "Desert Hills," by Maynard Dixon, and "Boat Builder," by Millard O. Sheets; third prizes, "Summer in the Mountains," by Paul Lauritz, and "Peaceful Harbor," by Edgar Payne.

The attendance at the California Palace of the Legion of Honor during the first four months of the National Sculpture Society's exhibition of 1300 sculptures exceeded \$66,000. Because of the tremendous interest shown by the public, the collection will remain at the Palace through January 1st.

The current exhibition of the California Society of Etchers at the Vickery, Atkins and Torrey Gallery has unusual vigor. Especially noteworthy are the fine prints by Henrietta Shore.

Following is the list of exhibitors:

Esther Bruton, Helen Bruton, A. Ray Burrell, W. R. Cameron, John Carroll, Frederick Corson, Henri de Kruif, John E. Dinwiddie, H. L. Doolittle, N. R. Dunphy, H. C. English, W. C. F. Gillam, Herbert D. Imrie, Gene Kloss, H. H. Luquiens, A. S. MacLeod, A. A. McGrath, Arthur Miller.

Perham Nahl, Elizabeth Norton, Smith O'Brien, Mildred C. Oestermann, Roi Partridge, H. Nelson Poole, W. S. Rice, Frederick Robbins, L. N. Scammon, Amos Sewell.

Henrietta Shore, Judson Starr, John Stoll, Ralph Sweet, Edw. De Witt Taylor, Paul Whitman, Mary F. Wildman, William Wilkie, John Winkler.

There is some unusually creditable work in the current showing of the Oakland Women's City Club. Among the most interesting paintings are Marie Gleason Cruess' "High Sierra," Laura Adam Armer's "Still Life," Marian Hahn Simpson's "Cat," Hope Gladding's drawings, Florence Alston Swift's "Mono Lake," and Lucretia Van Horn's "Being Photographed." A group of soap sculptures by Natasha Smith are a special feature. Other artists represented are: Heath Anderson, Cora Boone, Marie Arentz Reimers, Gene Kloss, Mary Young-Hunter, Alice G. Plummer, Edna Sawyer McGill, Jessie Short Jackson, M. C. Arnold, A. Curtis, R. Hillier, Metta V. Hills, Grace R. Fountain, J. Vennerstrom Cannon, Lois Fox Herr.

William S. Rice's exhibition at the Paul Elder Gallery is interesting as a workmanlike presentation of block printing from the standpoint of the technician who is "sold" on the value of the black key block.

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## EASTPORT

The Maine coast is becoming more and more the Mecca of the artist and this quaint old town approximates to the eastern seaboard what Pont-Aven and Concarneau are relatively to the art colony of Paris.

While the more southern points in Maine and Massachusetts draw mostly upon the dilettante, Eastport attracts a larger percentage of serious workers to its surroundings.

The Grand Central Art School is now firmly established there for its summer semesters and it is noticeable that besides many newcomers most of the advanced pupils continue to make it their favorite sketching ground.

Among the better known artists were William Starkweather, George Pearce Ennis, Loran Wilford, Walter Blodgett, Kenneth Thompson, Remington Arthur, Mary McLain, Ethel Swantees, Kathleen Voute, Leech and Carl Roters, likewise Messrs. Gies and Waltersberger from Detroit.

Colonial antiques and hooked rugs attract many visitors and some collectors of note are regular visitors, among whom Dr. and Mrs. Simkhovitch and Mr. and Mrs. Dyer are well known.—G. F. M.

## MINNEAPOLIS

An exhibition and sale of Russian art objects from the collection of Alfred E. Smaltz is now in progress at the Beard Art Galleries. It includes ikons, jewelry, textiles, small and rare boxes, necessaires, old brasses and other rarities which Mr. Smaltz has accumulated in the course of his extensive travels.

The Mabel Ulrich Book Shop is holding a ten-day exhibition of etchings and dry points of New York City scenes.

Joseph Pennell, biographer of Whistler and famous etcher in his own right, heads a list of artists whose work is included in the exhibition. Among them are Anton Schutz, Ludwig Kassimer, Martin Lewis and William Walcott, well known painter, architect and etcher of London.

## CHICAGO

Mrs. Robert P. Lamont, Jr. has been exhibiting a group of her bronzes in the Alden studios in Highland Park. Philip Giddens has shared the rooms with his etchings.

The Chicago galleries have placed an exhibition of block prints and monotypes by Ross Moffett, Ellsworth Young, Lowell Houser, Willimovsky and others. Their first exhibitions will be one-man shows of paintings by Gerald Cassidy and M. Reitzel.

An event of the early season is Francis Chapin's exhibition of paintings which opened at the Carson, Pirie, Scott & Company galleries on October 4th. The recent work of this gifted young Chicago painter, done in Europe, in Cedarsburg, Wisconsin, and in Maine, is shown. Decaris, a romantic young French etcher discovered by Samuel Chamberlain in Paris, is having his first showing in this country at the same time. Mr. Chamberlain's new etching, "Soaring Steel," a dramatic plate of *The Daily News* building in process of construction, is also being shown in this gallery.

Mr. Vanderhoogt will open his season with a portrait exhibition by the Chicago painter F. R. Harper. Chester Johnson will make a public school art society benefit of his fall opening, when he will show his summer's finds in Europe.

## COLUMBUS

The Columbus Gallery of Fine Arts is arranging an exhibit of the handicrafts of early Ohio.

This interesting display will be held in the exhibition room of the Columbus Public library, which is being used by the art gallery during the Jubilee week and will continue throughout the month of October.

As a background for this exhibit of early Ohio handicraft, the Gallery has invited a group of 59 original grease-craxon and pencil sketches of Ohio's architectural heritage, by Mr. Milton S. Osborne.

## BALTIMORE

At the Baltimore Museum there have been on display during the past month, old prints of Baltimore and the Chicago 1933 World Fair posters. The first of the regular fall exhibitions will consist of a joint show by Malvina Hoffman and Zarraga, a modern Spanish painter. Another October feature is a collection of book plates by Rockwell Kent.

The old Baltimore prints, which attracted much attention during the past month, numbered among their most interesting items "Baltimore in 1752," from the celebrated sketch by John Moale. The collection also includes the rare print representing the first baptism in Baltimore, several views of St. Paul's, the first church in Baltimore, the Bombardment of Fort McHenry, a view of the old Baltimore Museum, etc.

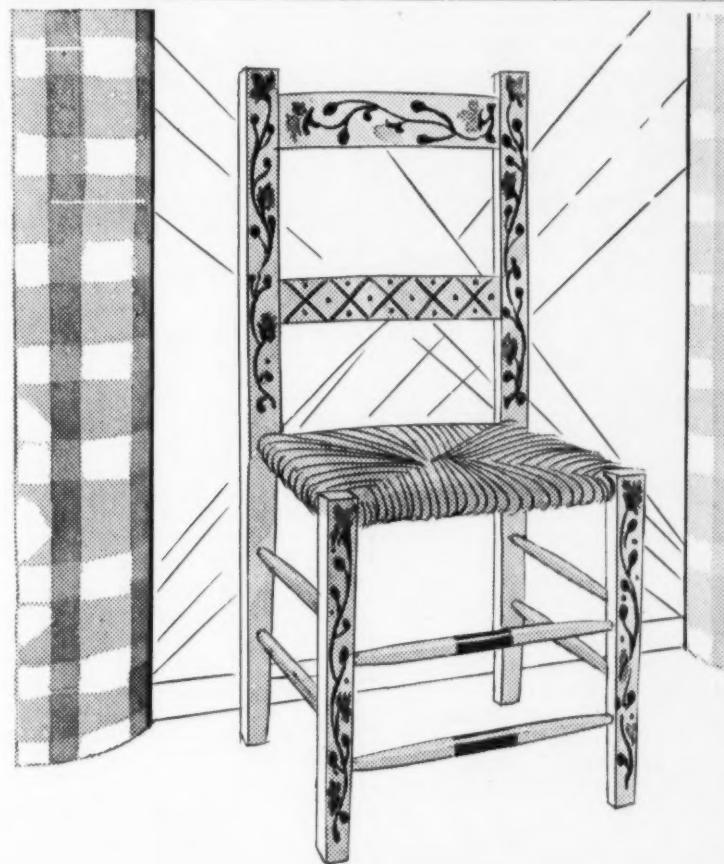
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## MEMPHIS

Oil paintings and pastels by Louis Kronberg, loaned by Charles P. Davis, of the City Art Museum of Chicago, form the current exhibition at the Brooks Memorial Gallery. French and Spanish ballet dancers seen in bold decorative patterns are the subject matter chosen by the artist.

Also on view at the Brooks Memorial Gallery are facsimiles of drawings by Dutch and Flemish masters, the originals of which are in the Art Museum at Hamburg. Oil paintings by Will Stevens, loaned by the artist, are likewise on exhibition.

two and three hundred drawings and paintings are now on exhibition. They are the work of some twenty or thirty students and of the director, Marjorie Martinet. Portraits, landscapes, life studies in oil, watercolor and charcoal, are included in the show.



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## BOSTON

French brocades of the XVIIIth century are on special exhibition for a month at the Boston Museum of Fine Arts. Nearly two hundred pieces of rare and valuable fabrics, and as many original designs, are included in the display.

The late XVth century Gothic tapestry acquired this summer from Knoke House, England, by Robert Treat Paine, 2d, and by him to be given to the Museum of Fine Arts, was hung recently on the north wall of the Tapestry Gallery. It measures 30 feet by 13 feet and represents in six panels the Passion, from the time of Christ's being brought to the high priest, Caiaphas, to the offer by Pilate to release Barabbas in his stead to the Jews. It has been decided to postpone for a few months certain necessary repairs that the public may have an opportunity of seeing the tapestry now that it has arrived in Boston.

Illustrations for two volumes of poetry, *Italy* and *Poems*, by Samuel Rogers (1763-1855), the English banker poet, these drawn by J. M. W. Turner, are the subject of a special exhibition which has been hung in the print department at the Museum.

Just to add further piquancy the exhibition includes, from the Museum's own collection, a watercolor portrait of Samuel Rogers by Gilbert Stuart Newton (1794-1835), nephew of Gilbert Stuart.

At Doll & Richards' are hunting and racing scenes by contemporary British artists. Cecil Aldin, Capt. Lionel D. R. Edwards and Lt.-Col. George Danholm Armour are among the artists represented.

"The Open Ditch" and "Grand National" by Armour are capital examples of this artist's work.

Three English etchers send work to the Scherree gallery—Russell Flint, Ernest Lumsden and Sir Frank Short.

Prints by some of the younger French and English artists of modernistic tendencies make up an exhibition at Grace Horne's gallery, Stuart street. These represent, in part, Miss Horne's explorations of the past summer, in a tour that started in Ireland, included the English centers and ended in Paris.

The exhibition brings to Boston several of the intriguing colored and monochrome etchings of Mily Possoz, a youthful artist who in the past year or two has come forward in Paris. Another Parisian who will be well represented at Miss Horne's is J. E. Labourneur. The same statement may be made, doubtless, regarding Norman Wilkinson, whose brave display will be noted.

Prints from wood blocks by Lillian Miller of Seoul, Korea, are shown for the first time in America at the Bookshop for Boys and Girls, Boylston street. These depict in the Japanese manner episodes of the daily life of Japanese and Korean people.

Etchings of yachts by Sonderberg, also miscellaneous modern etchings, are on view in Goodspeed's Bookshop, Ashburton pl.

Goodman has old and modern prints by Whistler, Rembrandt, Millet, Durer, Laurencin.

The Casson gallery also has a remarkably large and varied collection, with more than one hundred selected proofs. Side by side one may study Haden, Benson, Zorn, Whistler, Heintzelman, Rembrandt and others.

At Marblehead, the Art Association held a joint exhibition of crafts and paintings, until October 1st.

Some fine enamels by modern American craftsmen are being shown by the Arts and Crafts Society.

The "Twin Stars of Chelsea," two vases of deepest red color, from the collection of Hugh Robertson, founder of the Dedham Pottery, with other ceramics are also on view in the rooms of this society.

## INDIANAPOLIS

H. Lieber Company opened in their galleries in September an exhibition of recent watercolor paintings by Miss Sara Bard, member of the teaching staff in the art department of Technical High School. T. C. Steele showed a group of his landscapes at the Lieber Galleries during state fair week and the week following.

H. Lieber Company announce the following schedule of exhibitions for the fall season: work by Will Stevens, September 30th to October 12th; Clifton Wheeler, October 14th to October 26th; William Forsyth, October 28th to November 9th; Brown County artists, November 11th to November 23rd; Will Vawter of Nashville, Brown County, November 25th to December 7th.

## LOUISVILLE

The J. B. Speed Memorial Museum reopened Tuesday, September 17th.

Several interesting exhibits have been planned for the coming months. Among those sponsored by the Museum will be an Exhibition of Pictorial Photography and Daguerreotypes, opening October 15th and continuing until November 1st. Workers in Pictorial Photography are cordially invited to contribute to this exhibition and the Museum also extends an invitation to individuals owning interesting daguerreotypes. Entries should be sent to the Museum not later than October 8th.

On November 15th an exhibition of jewelry, silver, miniatures and fans will be held, and on December 1st the paintings of Mr. Paul King, of Stony Brook, Long Island, will be shown. Later in the winter a collection of unusual drawings by Elihu Vedder

will be exhibited and another exhibit of Oriental Rugs, locally owned, is being planned.

The Louisville Art Association will have its usual exhibits throughout the year. The first one—a group of small sculptures and paintings—will be held from October 15th to November 1st, and the Annual Exhibit of Kentucky and Indiana Artists will open on November 1st, continuing through November 15th. These two exhibits, and others, dates of which will be later announced by the Art Association, will be held in the galleries of the Museum.

An Antique Roman Sarcophagus, forming a part of a large collection

of Roman marbles, the gift of Mrs. Thruston Ballard and Mr. Ballard Thruston, has just been installed in the Flower Court of the Museum, and other examples from this same collection will be placed in the near future.

Another addition to the Flower Court is the Fountain, a small bronze figure poised on a dolphin—one of the rare sculptural works of Elihu Vedder, illustrator of the Rubaiyat.

Of interest in the Book Room are the portraits of Gov. Simon Bolivar Buckner and Mrs. Buckner, loaned by Mrs. Buckner, also Mrs. Fletcher and Judge S. S. Nicholas, loaned by Mrs. George Nicholas.

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## LOS ANGELES

The strikingly modern interior of the Braxton Galleries in Hollywood forms the setting for an exhibition of lively animals and graceful figure sculptures by Roy Sheldon. Humor and grace characterize the exceptionally fluid style of the artist. The animal figures are especially interesting.

Seven relief panels, carved in various woods by Peter Krasnow, are placed on the walls. He works out his designs of figures and decorative elements with a rare sense for the beauty and character of edges and the shadows they cast.

Opening recently at the Los Angeles Museum was a group of paintings by Boris Deutsch, E. Roscoe Shrader, Edward Vysekai and Luvena Buchanan Vysekai, which was on exhibition to the end of September. The Deutsch paintings come to the museum after their first showing at the California Art Club and at the East West Gallery, San Francisco. In both places they caused a sensation. The subjects are drawn almost entirely from Jewish life and experience, the orthodox congregations of Hollenbeck Heights furnishing many of the subjects. Shrader and the Vysekais are well known for their work in figure and landscape here. E. Roscoe Shrader is the dean of the faculty at Otis Art Institute and president of the California Art Club. Edward Vysekai is instructor in painting there.

The collection of art at the Los Angeles County Fair is a notable one this year, representing a very wide range of subjects and works. All departments are very well filled. This is particularly true of the oils and watercolors. Many very well known names are to be found among the entries.

One of the chief aims held by Mr. Modra is to make the exhibition educational as well as distinctive, thus keeping it well within the spirit of the fair. The exhibits this year are particularly rich in sculpture. In the arts and crafts, also directed by Mr. Modra, there will be an exceptional showing. In addition to the exhibits, the art department also promises to be the mecca for artists of the Southland, who will gather there to review the accomplishments of their fellow-workers.

The exhibition of Trans-Panama watercolors by Millard Sheets at the Dazell Hatfield Galleries shows a rich and fluent handling of colorful material.

Drawings by Arturo Sofo are on view at the Los Angeles Museum. In the heads he is seen studying various types that lend themselves peculiarly to sculpture.

Paintings by Henry L. Richter are on view at the Santa Monica Public Library.

A variety of character studies are interspersed among the landscapes and the Venetian watercolors, indicating wide travel. Mexico, Italy, Switzerland, Asia Minor, the Pacific Coast and desert appear in pictorial form.

There is an exhibition at Bullock's in the Today Section watercolors and

## DENVER

The Denver Art Museum showed during September a rare collection of antique textiles, comprising French and Italian masterpieces of all centuries, lent by P. W. French & Company of New York. The outstanding piece is a very rare English Gothic banner of the late XVth century, with a pattern of massive conventionalized artichokes and pineapples. In a second Gothic banner of Spanish workmanship the artichoke pattern is seen again in bold cloth of gold silhouetted against soft mauve satin.

Among the many fine Louis XV specimens is a textile patterned with a cream colored serpentine motif on a pastel red striped background. Another shows enchanting miniature Chinese pagodas behind flowering bushes. The last examples in the exhibit show the pale ribbon stripes of satin and taffeta that were fashionable at the court of Marie Antoinette. The exhibit is by no means limited to Italian and French textiles, although these hold the lead. One of the finest examples is a flowered Spanish velvet brocade of the XVIIIth century. Interesting variations are XVIIIth century Asia Minor scutari velvets.

The Denver Art Museum is showing very fine groups of Japanese prints, loaned by local collectors, a collection of very rare old Chinese paintings from the Yamanaka galleries in New York; Chinese and Japanese porcelains, bronzes, textiles and screens, and a roomful of Siamese textiles and metal work collected in Siam by Dr. Douglas Collier of Denver. These include costumes of royalty, an ancient Buddha of unusual type, beautiful elaborately-worked silver vessels of a type little known in America, a very rare set of pan pipes (one of the ancestors of our organ), and numerous other objects of varied character.

The series of one-man shows begun last winter at the galleries of the Artists' Guild at 1421 Court Place, was taken up again September 15th. The first show is of the work of Mrs. Rosa Bear. Mrs. Bear specializes in water colors and wood block prints of picturesque Denver scenes.

At the Logan Street Galleries there are on view a collection of prints by Gustave Baumann.

In this exhibit he shows pictures of desert and mountain, glimpses of life in Mexican villages, and compositions filled with the strange, bright work of Indian craftsmen, all done in the soft, rich colors which are always found in his work.

In addition to these pictures, there is to be seen a series of prints showing the various steps of wood block printing.

etchings of Charles Kassler II, a young American who has been working in Paris for the past ten years.

There is a series of Egyptian character studies in watercolor, the finest of which is a striking profile of a young Egyptian ascetic. There are other watercolors and etchings done in Egypt—a Mosque in the desert, a doorway at Sidi-Bou-Said in Tunis, a minaret near Assouan, etc.

An exhibition of wood-block prints in the Japanese manner by Bertha Lum, internationally known print-maker and painter, are arousing special interest in the picture department at Barker Brothers.

## DAYTON

A Ming temple is being constructed within the interior of the Dayton Art Institute. The temple dates from approximately 1450 A. D., according to Dr. Meerkerk, who purchased the structure, had it torn down and brought hundreds of miles.

There is a small porch with a pillared support. Then red lacquered doors, wooden, hand-carved and with gold trimmings. The interior is to possess an altar with candles and in a niche at one side is to be placed a Buddha.

Just a portion of the roof will be shown. This will curve down in brilliant rolls and pans of tiling and will be surmounted by roof guardians.

Included in its interior decorations will be several Chinese paintings upon silk.

A portion of the remainder of the Chinese room will be given over to the making of a Chinese court. The front of a dwelling will be used upon one wall surface.

## TORONTO

Mr. Fred Haines, Curator of the Art Gallery of Toronto, Grange Park, went to Europe to make a personal selection of art work for the Canadian National Exhibition in August. He visited Norway, Sweden and Denmark and decided to have the art and craft work of Denmark for the exhibition, this year. He found that sculpture and the crafts, particularly domestic pottery, were closely allied in Denmark, the most eminent sculptors combining utility with beauty in the making of domestic pottery as well as in the production of beautiful figures. Their paintings reflect strongly the influence of Parisian art, though very typically Danish in subject.

Mr. Haines also made a wide selection of British art and the result of his work in the interest of the Canadian National should be a source of special interest in the Art Gallery there.—A. S. Wrenshall.

## PHILADELPHIA

A collection of rare Chinese porcelain has been presented to the Philadelphia Art Museum by Richard Gimbel.

"This gift admirably supplements the very important collection of Chinese porcelains already owned by the Art Museum," declared Dr. Horace Furness Jayne, curator of Oriental arts of the Pennsylvania Museum and director of the University Museum.

"The collection has a great romantic and historic value and will be of decided interest to connoisseurs," he added. "Several of the pieces are outstanding. Among them is a blue and white porcelain bowl of the K'ang Hsi period, with landscape panels; a vase of 'The Deer' design; a two-part jug of the Chien Lung period and a 'mirror' black vase flecked with gold." This is bright black and said to have been a possession of the Ching dynasty. Its discovery created quite a furore in China, the Gimbels said. A vase of this nature about eight inches high was recently sold for \$15,000.

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## DETROIT

The Ainslie Galleries in the Fisher Building offer as their opening exhibition a collection of etchings by Anders Zorn. This, if not the first really comprehensive collection of work by the famous Swedish artist to be seen in Detroit, is at least the only important collection which has been shown here in many years. This exhibition marks the opening of the etching department which the Ainslie Galleries have added this year to their former activities.

While Zorn's well known nudes are represented by fine examples the exhibition is also notable for its diversity. An outstanding inclusion is a self portrait in a fine state. Among the portraits are those of Henry G. Marquand, Madame Maja Van Heljne, a study of Mrs. Grover Cleveland, the colorful Madam Simon, and portraits of Mrs. Kyp and Miss Anna Bennet. A third state print of Mr. and Mrs. Charles Deering is especially interesting because it shows the addition of three small lines on the cheek of Mr. Deering.

Other fine prints in this collection are the famous omnibus plate, a beautiful study of a woman, and the peasant woman with a child, entitled "The Madonna."

The Scarab Club's annual competitive exhibition for the Walter Piper Purchase prize opened on October 1st at the club building. With the exception of the Michigan artists' show which is held under the joint management of the club and the Detroit Institute of Arts, this is the most important Scarab painting show of the year.

Since the winning picture carries a purchase prize of \$500 and then becomes the permanent property of the club, a good deal of serious interest is attached to the undertaking and a large number of painter members submit their best work each year. An added element of interest is found in the system by which all the donors and exhibitors form a voting body, thus doing away with a small jury.

## CLEVELAND

The Gage Gallery is now holding an exhibition of lithographs and paintings by Arthur B. Davies.

Featured for the coming week at the Guenther Galleries are a group of watercolor drawings by F. F. English, Maud Hollyer, G. Flavele, Van Vreeland, Carl Weber and George H. Gay.

The semi-annual Silver Show, which continues all next week at the Potter-Bentley Studio, offers an unusual opportunity to see, in one group, the beautiful silver made by leading silversmiths and craftsmen.

Instead of a display of the work of the big commercial houses, the Potter-Bentley Studios have assembled examples of nearly all the fine silver being made in this country today by those noted small organizations which are making excellent reproductions and putting weight and craftsmanship into their work.

Solid silver tea sets, bowls, small trays, candlesticks and many odd pieces, such as an old, hot milk jug from the Isle of Guernsey, a candle snuffer, a dish for bacon and some lovely cocktails, are shown with a group of fine Sheffield Plate imported from England for this exhibition.

One of the most interesting displays is the modern, hand-wrought flat silver made by the Old Newbury Crafters of Newburyport, Massachusetts. Together with the modern silver are two groups of old spoons made in Newbury, from 1750 to about 1820, which show how similar the patterns of the present day are to those of a hundred years ago. Modeled after the fine, old patterns or modern adaptations of them, this handmade silver has the same soft sheen and faintly discernible hammer marks which distinguish antique silver.

In the print room at Potter-Bentley's is being shown a collection of Eileen Soper's etchings of childhood days.

## SEATTLE

One of the most outstanding exhibits of the year, that of sculpture by Jose de Creeft and his wife, Alice Carr de Creeft, was on display at the Art Institute of Seattle until the end of September.

De Creeft is entirely modern in spirit; his work is strong, creative, free of restraint. It expresses, chiefly, a feeling of the rhythm of form. Whether he is working in marble, bronze or wood, the lines have an easy flowing quality.

It is only the smaller pieces of de Creeft's sculpture that are on display at the Institute. Two tons of his work await unpacking on the East Coast, and will be exhibited in New York this season.

The most outstanding of the sculpture now on exhibit here are the two bronzes, "Chien Guardian," and the three slim ebony figures, "Amazone Negre," "Caryatide," and "Venuse." The "Serpentine Fetihe" is done in marble, two heads joined by a reptile, extremely interesting in form. The "Baigneuse" de Creeft has done in both bronze and an oddly colored marble. Frequently the artist's work has a distinctly oriental feeling.

Of Mrs. de Creeft's work, perhaps her "Femme Poisson" in marble, and her "Harem du Sultan" in wood are

of most interest. Both were evidently done after she had come under the influence of de Creeft.

Included also in the exhibit are a number of sculptural drawings by de Creeft, depicting the manner in which he works out the form of his sculpture.

Judging from all preliminary signs, the Fifteenth Northwest Artists' Annual is to be the largest held so far. There have been calls for more than six hundred entry blanks, and it was necessary to have an additional lot printed. The show opened the end of September and lasts through October.

While the big majority of entries naturally comes from the Pacific Northwest, numerous artists are contributing from California, the Hawaiian Islands, and Alaska. San Francisco has shown a good deal of interest in the exhibit.

Reginald Poland, Director of the San Diego Museum and President of the Western Association of Art Museum Directors, is to be Chairman of the jurors, and is coming to Seattle expressly for the Northwest show. Mr. Poland is noted as an authority on artistic subjects, and was formerly head of the Denver Museum and the Detroit Museum of Art.

Morgan Padelford has shown himself to be an artist of distinction with his one-man show now occupying one of the large galleries of the Art Institute. Included are both oils and watercolors, some of them done while he

was in southern France, some in the Pacific Northwest. A few portraits are among the paintings.

Padelford's work is in two widely different styles. The two easiest words to hit upon are conservative and modern. His paintings of the Northwest, which are done in oils, are conservative in treatment, while most of his work done on the continent is modern in feeling, impressionistic in spirit.

One section of the Art Institute this month is devoted to a collection of amusing sketches by Prejelan, French artist, done during the World War.

In another gallery is the group of Russian ikons, rare examples of the ancient sacred art of Russia.

## PITTSBURGH

The Joseph Horne Company in holding its first exhibition is presenting Marcella Rodange Comes, the young Pittsburgh painter who is showing thirty canvases. Miss Comes has a flair for portraiture. Her Italian still lifes are also commendable.

Also on view at the Horne Galleries are one hundred etchings, aquatints, dry-points and lithographs, and some of them are of great merit. They were sent here from Paris and London and they represent various schools. There are a few block prints scattered in the show and they hold attention.

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Exhibition of paintings and drawings by old masters.

**Ainslie Galleries, 677 Fifth Ave.**—Paintings of Corfu, Dalmatia and Sarajevo by Byron B. Boyd, October 5th to 18th. Etchings by Zorn, to October 31st.

**American Art Galleries, Madison Avenue at 57th St.**—Loan exhibition of Americana for the benefit of the Girl Scouts, until October 7th.

**Arden Gallery, 460 Park Ave.**—Summer exhibition of garden sculpture and garden furniture.

**Art Alliance, 251 South 18th St.**—Annual exhibition of prints, paintings by contemporary American painters in the Circulating Picture Club. Contemporary American sculpture. Through October.

**The Art Center, 65 East 56th St.**—Exhibition of work by advanced students of the New York School of Fine and Applied Art in advertising and decorative illustration, October 7th through 19th. Paintings by Scandinavian-American artists, small sculpture for house and garden, wood engravings by selected artists, through October 12th. Work of members of the New York Society of Craftsmen and Mexican Craftwork, semi-permanent.

**Babcock Galleries, 5 East 57th St.**—Watercolors by John Paul McHugh, October 7th to 19th.

**Balzac Galleries, 40 East 57th St.**—Paintings by old masters and works of the Impressionists.

**Belmont Galleries, 137 East 57th St.**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 693 Fifth Ave.**—Fine paintings.

**Paul Bottenwieser, 489 Park Ave.**—Paintings by old masters.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVIIth, XVIIIth and XVIIIth century English school.

**James D. Brown, 598 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

**Brummer Gallery, 27 East 57th St.**—Works of art.

**Burchard Galleries, 13 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Old decorative and sporting paintings.

**Daniel Gallery, 600 Madison Ave.**—Paintings by Blume, Dickenson, Driggs, Kuniyoshi, Spencer and Sheeler.

**De Hauke Galleries, 3 East 51st St.**—Exhibition of modern French painting—30 years—30 paintings—30 artists, to October 19th.

**Downtown Gallery, 113 West 12th St.**—“Americans Abroad,” an exhibition of paintings, watercolors, drawings and prints by eight American artists summering abroad, October 7th to 29th.

**A. S. Drey, 680 Fifth Ave.**—Old paintings and works of art.

**Dudensing Galleries, 5 East 57th St.**—Watercolors by Maxwell Simpson, through October.

**Durand-Ruel Galleries, 12 East 57th St.**—French paintings.

**Ehrlich Galleries, 36 East 57th St.**—Old masters.

**Ferargil Galleries, 37 East 57th St.**—Paintings of the Kentucky Mountains by Edmund Ashe, to October 18th.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Gallery, 145 West 57th St.**—Exhibition of the work of prominent American painters.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—American Paintings.

**Greener Art Gallery, 157 West 72nd St.**—Continuous exhibitions of old and modern pictures.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of American lithographs in color, published by N. Carrier and Currier & Ives, until October 11th.

**P. Jackson Higgs, 11 East 54th St.**—Authenticated old masters.

**Holt Gallery, 630 Lexington Ave.**—Exhibition of nightscapes and astronomical paintings by D. Owen Stephens, to October 24th.

**Kennedy Galleries, 785 Fifth Ave.**—Etchings and dry points by Francis Dodd, during October. Portraits and prints of New York by E. Verpilleux, during October and November.

**Keppel Galleries, 16 East 57th St.**—Exhibition of etchings by contemporary artists, through October.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Opening exhibition of etchings, “Masters and Their Influence,” October 7th through 31st.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Knoedler Galleries, 14 East 57th St.**—Exhibition of oil portraits by James McBey, October 14th through 26th.

**Kraushaar Galleries, 680 Fifth Ave.**—Exhibition of modern French paintings, watercolors and drawings, October 5th to 28th.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Gallery, 29 West 56th St.**—Hand wrought silver by Arthur J. Stone and other American craftsmen.

**Macbeth Gallery, 15 East 57th St.**—Original portraits by Paul Swan in oil and pencil, to October 14th.

**Masters' Art Gallery, Inc., 28 West 57th St.**—Old master paintings.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Japanese sword furniture, modern prints and selected masterpieces in prints, through October.

**Milch Galleries, 108 West 57th St.**—American paintings and sculpture by leading artists.

**Montross Gallery, 26 East 56th St.**—Exhibition of pictures done in France by Stefaan Couwenberg, to October 12th.

**Morton Galleries, 49 West 57th St.**—Paintings by Avery, Carlson, Goldthwaite, Henri, Lahey, Shampianer, Ten Eyck and others, October 7th to 28th.

**Museum of French Art, 20-22 East 60th St.**—Empire collection left to the Museum by the late Mrs. Leonard G. Quinlin.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of international moderns, American, French, German, Italian and Russian.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Room 321 exhibition illustrating “The Making of an Etching,” until November.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**Newark Museum, 49 Washington St., Newark.**—Exhibition of Turkish, East Indian, Persian and Egyptian textiles, East Indian costumes, Persian and East Indian metal work, oriental rugs, a Bedouin tent, Sudanese baskets and weapons and a few Egyptian antiquities, purchased by the late director, John Cotton Dana, to October 27th.

**Newhouse Galleries, 11 East 57th St.**—American paintings.

**Arthur U. Newton, 665 Fifth Ave.**—Paintings by XVIIIth century English masters.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Portrait Painters Gallery, 570 Fifth Ave.**—Group of portraits by twenty American artists.

**Rehn Galleries, 693 Fifth Ave.**—Paintings and watercolors by Marion Monks Chase, to October 12th. Paintings and watercolors by Georgina Klitgaard, October 14th to 26th.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of paintings by XVIIIth century English and Contemporary French artists. Exhibition of paintings, watercolors and drawings by Picasso, Matisse, Derain, Modigliani, Segonzac, Braque, Foulita, Pascin, Utrillo, Vlaminck and Vergeserratt, October 12th to 26th.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Paintings, tapestries and furniture.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 123 East 57th St.**—Paintings, objects of art and furniture.

**Marie Sterner, 11 East 57th St.**—Paintings of Children by old and modern masters (Greco to Matisse), October 14th to November 1st.

**Valentine Gallery of Modern Art, 43 East 57th St.**—Modern French paintings.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Collection of English period furniture recently completed by M. Vernay, including fine work by XVIIIth century craftsmen, opening October 5th.

**Weston Art Galleries, 644 Madison Ave.**—Paintings.

**Weyhe Gallery, 794 Lexington Ave.**—Air brush drawings by Frank Osborn, to October 12th.

**Wildenstein Galleries, 647 Fifth Ave.**—Old paintings and works of art.

**Yamanaka Galleries, 680 Fifth Ave.**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—Selected group of important masters.

## AUCTION CALENDAR

**AMERICAN ART ASSOCIATION**  
Madison Avenue at 57th Street  
**FIFTH AVENUE AUCTION ROOMS**  
341 Fourth Avenue  
October 9 to 12—Household Goods.

**PLAZA ART ROOMS**  
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**RAINS GALLERIES**  
3 East 53rd Street  
October 7, 8, 9—Miscellaneous furniture.

**SILO GALLERIES**  
40 East 45th Street  
October 10, 11, 12—Miscellaneous sale of antique and modern furniture.  
October 15, 16, 17—Furniture and objects of art from various estates.

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## NEW ART GALLERY FOR DUBLIN

DUBLIN.—Charlemont House was on September 12th formally presented to the citizens of Dublin for the purpose of providing them with a Gallery of Modern Art, according to the *Dublin Evening Mail*.

The function was performed by President Cosgrave, who in the course of his speech said that the presentation marked a definite advance towards the fulfilment of the objects of a movement initiated twenty-seven years ago.

In 1902 Sir Hugh Lane had conceived the idea of a Municipal Gallery of Modern Art for the City of Dublin. The idea had met with generous support, and many valuable donations were received. Three years later the Municipal Council had voted the necessary monies to secure temporary premises for the Gallery. These were obtained at 17 Harcourt Street, and the Gallery was opened in 1908, but from the beginning it was realized that the temporary premises were incapable of conversion into a gallery in keeping with Lane's idea, and in harmony with the dignity of the city, and steps were taken at an early stage to secure that a suitable permanent structure would be available.

Continuing, the President said that the selection of Charlemont House as the site for the permanent Gallery was a fitting one.

Within the walls of the building were housed in the Earl of Charlemont's day, and for more than half a century after, the works of many famous masters, examples of the art of Rembrandt, of Titian, of Hogarth, of Wilton, and others of lesser fame.

The halls had entertained Ireland's most famous men and women. Grattan, Flood, Lord Edward Fitzgerald, Pamela, the Earl of Moira and Francis Barton had foregathered there.

It was fitting that a house so linked with Dublin's art and Dublin's history should in the evening of its days become the home of Dublin's paintings and of the relics of her civic past.

The nucleus of the Municipal Gallery of Art owed much to the energy and enthusiasm of Sir Hugh Lane. He wished to see established in Dublin a Municipal Gallery of Modern Art, which would stand in relation to the National Gallery somewhat in the same position that the Luxembourg stands to the Louvre, and gallery which, while not neglecting the art of the past, would have as its main purpose the exhibition of examples of later periods.

The value of such a Gallery to students could not be over-estimated. The existence of a comprehensive collection illustrative of modern artistic development would stimulate their energy and their imagination, provide for them opportunity for critical study of the work of others, and of their methods; and give them, at a later stage, an audience for the appraisal and criticism of their own efforts. Its effect upon the general culture of the city, and of the country at large, would be of no less importance.

"So far as the Government's contribution is concerned," said the President, "we ask only that it be regarded as a recognition by the State of Sir Hugh Lane's munificence to its capital city. He died before he could foresee that a native government would be in a position to mark its recognition of his zeal or to contribute to the realization of his desires. But his confidence, notwithstanding disappointments and heart-burnings, in the citizens of Dublin, his reliance upon them to carry his plans into execution, was strikingly manifested when, on the eve of his departure on a journey from which he did not expect to return, he executed a solemn document, securing, as he believed,

to Dublin the invaluable collection which he regarded as the keystone of his projected arch between the art of yesterday and that of today.

"There can be no doubt that when he signed this document he was satisfied that he was making a legal disposition; that much has been admitted. That his wishes in regard to this collection have not yet been fulfilled is a matter which we must all regret.

"The erection of this gallery, which will be inevitably associated with Lane's name, will remove one of the reasons which have been urged against giving effect to those wishes, a reason indeed which will have little weight with the disinterested—namely the delay, unavoidable as it was, of the Dublin municipality in providing a suitable home for this gift. We feel convinced that the passage of time will see equity done to the city of Dublin, to this country, and to the memory of Sir Hugh Lane, by the return of the pictures upon which he set such store.

Commissioner Murphy thanked the President and the Executive Council for having decided to place the historic building at the disposal of the citizens as a Gallery of Modern Art. Great progress, he continued, had been made both economically and culturally with the winning of independence.

The present Gallery in Harcourt Street, when handed over to the citizens, had required an initial outlay of £2,500, he said, and an expenditure during the past fifteen years of £1,500 per annum. Although these premises were quite inadequate, the greatest care had always been taken of the collection.

"I take this opportunity," concluded Mr. Murphy, "to pay a tribute to the late Mr. Haverty for his bequest of a sum of £10,000 for the creation of a trust for the purpose of selecting, purchasing and commissioning annually pictures painted by artists of Irish birth living in Ireland."

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